

IN THIS ISSUE: IS MUSIC A LUXURY OR AN ESSENTIAL?—By Artur Bodanzky

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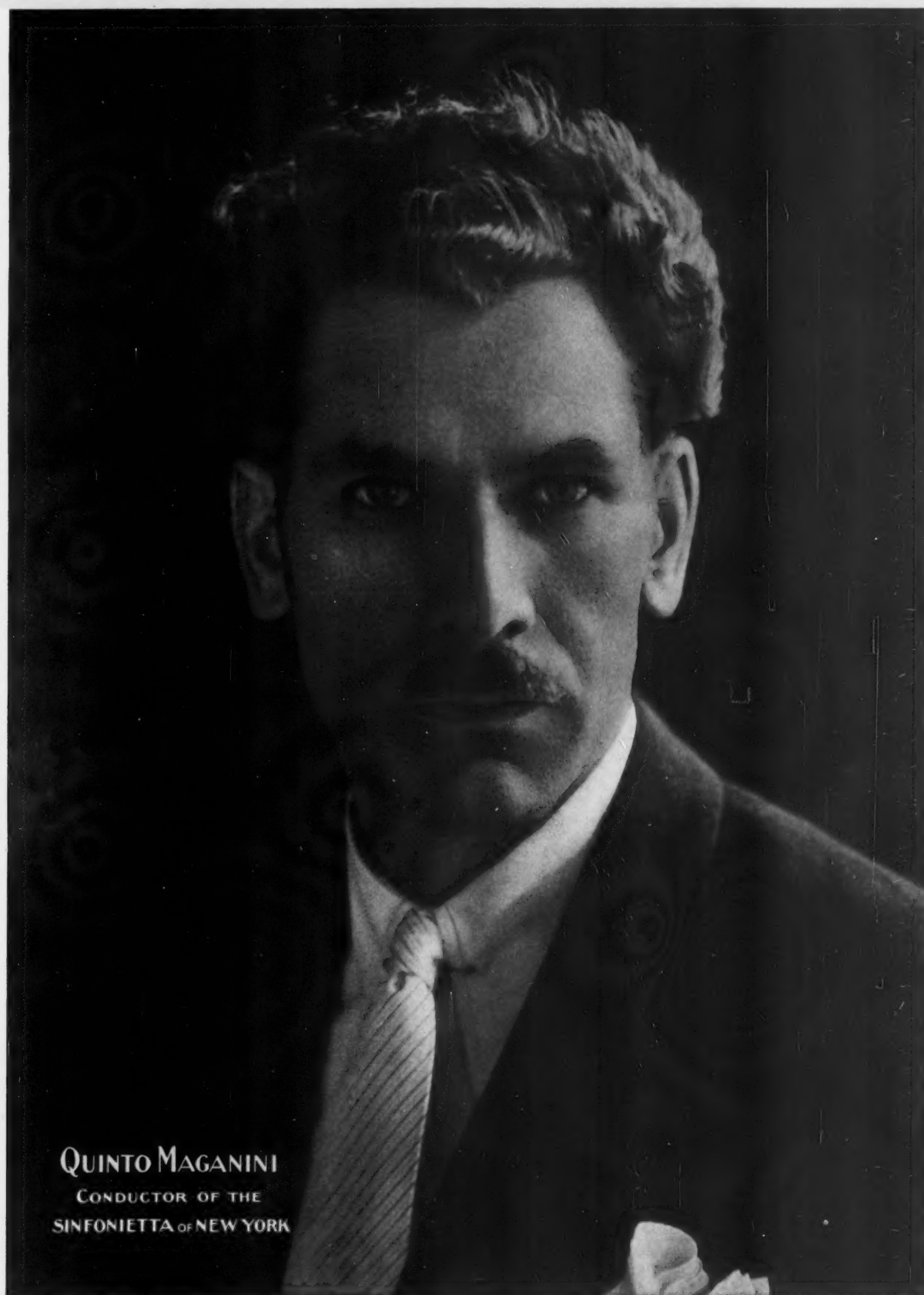
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QUINTO MAGANINI
CONDUCTOR OF THE
SINFONIETTA OF NEW YORK

National Press—Simons photo



CLEMENCE GIFFORD AND PAUL ALTHOUSE, who sang the principal roles in the Hollywood Bowl performance of *Samson and Delilah*, under the direction of Frederick Stock.



SERGE LIFAR, ballet master and premier danseur of the Paris Opéra, at the Lido, Venice, with Countess Madina Visconti di Modrone.



MAUDE DOUGLAS TWEEDY, New York vocal teacher, and Frank Chatterton, coach and accompanist, at Mme. Tweedy's summer home in the Adirondacks—Wanakena, N. Y.



AUDRAY ROSLYN, pianist, in costume for an informal party at Minerva, N. Y., where she gave a recital series of ancient and modern music.



ATTILIO BAGGIORE, tenor of the Royal Opera of Rome and of the former Chicago Civic Opera, partakes of Colorado sunshine and fresh air in preparation for his autumn concert tour of the United States under the Civic Concert Service.



TULLIO SERAFIN, one of the conductors at the Metropolitan Opera House, New York City, has been engaged to direct opera at the Florence (Italy) Musical Festival next spring. (Photo by Robert Paterson.)



QUINTO MAGANINI, COMPOSER AND CONDUCTOR, READY TO DIRECT THE SINFONIETTA OF NEW YORK, which he organized and has presented for several seasons.

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By CONSTANCE A. ALEXANDRE

SAN FRANCISCO, CAL.—San Francisco's new War Memorial Opera House, the only municipally owned opera house in the United States, is practically completed. In this magnificent building, The San Francisco Opera Company (of which Gaetano Merola is director-general) will hold its tenth annual season. The opening opera, October 15, will be *Tosca*, with Claudia Muzio as the featured artist. She is to have the support of a cast of admirable operatic artists. For several weeks past the first night has been sold out and Peter D. Conley, business manager of the San Francisco Opera Company, has been compelled to refund hundreds of dollars because of inability to fill the orders sent in by opera-goers desiring to be present upon the occasion which promises to be the most brilliant in the musical annals of San Francisco.

The War Memorial of San Francisco is composed of two buildings, The Veterans' Building and the Opera House, separated by a Memorial Court. This group stands on the west side of Van Ness Avenue opposite the west facade of the City Hall, which building is the dominant feature of the Civic Center. The City Hall, the Auditorium, the Library and the State Building form the elements of the Civic Center, and they are grouped around a large paved and landscaped plaza, two city blocks in area.

In designing the buildings forming the War Memorial group, it was determined that their general height and architectural composition should correspond to those buildings mentioned above in order that they might take their place harmoniously in this monumental group of civic structures.

The Opera House and the Veterans' Building are identical in external appearance, except for the necessary stage block

of the Opera House which rises above the main roof. The architecture is classic and the design carries the lines of the City Hall, thus flanking the broad avenue with three consistent and dignified buildings.

Each of the two buildings is 180 feet by 282 feet on the ground, with the projections of the two main features at the front increasing the width of the main facade to 231 feet. The facades are seventy-eight feet high above the ground, with the mansard roofs rising twenty-two feet higher to a total height of 100 feet. The stage block of the Opera House rises to a height of 150 feet.

The exteriors of the buildings have granite bases and steps, with the balance of the walls in rusticated terra cotta. The free standing columns on the front facades are of

granite, and the mansard roofs are of lead covered copper.

OPERA HOUSE A MAGNIFICENT STRUCTURE

In designing the Opera House, full advantage was taken of the experience gained in the development of similar buildings elsewhere and of the latest improvements in the mechanical operation of the necessarily complicated stage. This thorough study has resulted in a building in which is incorporated all the elements necessary for beauty, convenience and mechanical perfection.

The main facade of the Opera House gives entrance through five pairs of doors to the lobby with the ticket offices, and thence to the foyer with walls of cast stone, vaulted and coffered ceiling thirty-eight feet high, and floor of marble. At each end the broad

(Continued on page 15)

Julia Culp to Teach

Julia Culp, Dutch mezzo-soprano, known in America through her former Lieder recital tours, plans to open a vocal studio this winter in Vienna, where she lives with her husband.

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By ALBERT NOELTE

MUNICH.—The thirty-first season of the Munich Opera Festival has just ended with a glorious performance of *Der Rosenkavalier*. According to original intentions, the festivals were to be confined to the performance of the works of Mozart and Wagner, but for the last two years that principle has been disregarded and Richard Strauss and Hans Pfitzner were admitted to the program.

The innovation appears justified, particularly in the case of the former, for Strauss is a son of this charming city, and his works are extremely popular; in fact, it is not exaggeration to say that Strauss is sincerely idolized here. Pfitzner, too, has a circle of good and influential friends, and although his operatic works are far from being "drawing cards" (from the box-office standpoint) they maintain a mysterious hold not only upon the regular repertoire, but have also found their way into the exclusive festival program.

There may be a plausible reason for such distinction, at least as far as Pfitzner's *Palastina* is concerned, for this work, despite its antagonizing length and the incongruities of its second act, preserves a truly noble ethical and musical standard. Its story presents a psychological problem of profound interest, especially for the musician, and the

musically inclined are regaled with many examples of inspired and truly elevating music.

PFITZNER'S DAS HERZ DISAPPOINTS

The just mentioned distinction is conspicuously absent from Pfitzner's latest operatic venture, *Das Herz* (world premiere last winter), which in spite of its lack of musical appeal has already been promoted to the exclusiveness of the festival program. The work classifies as an outspoken aftermath of late romanticism; its story, by Hans Mahner-Mons, deals effectively in Faustian mysticism without by any means exhausting all the dramatic and dramaturgical possibilities of the plot. But it is well told and without undue length, and it manages to captivate the interest, a fact to which Leo Pasetti's remarkable stage settings and Adolf Linnebach's technical inventions have contributed considerably.

The music, however, is far removed from

METROPOLITAN OPERA TICKETS CARRY NO TAX

Metropolitan Opera subscribers have been notified by the Metropolitan Opera Association that tickets for its performances will be exempt from taxes, in accordance with a new ruling of the Treasury Department at Washington and of the Third District Internal Revenue Department, New York City.

Alfred F. Sleighsberg, counsel for the Metropolitan, said that the changing of the form of incorporation of the opera company last season from a stock corporation to a membership corporation helped to make the tax exemption possible.

Formerly the law demanded a ten per cent tax on all seats costing over \$3.

anything and everything which we have to admire and even to love in some of the former operatic works of the moody and emotional Pfitzner. In *Das Herz* he is neither moody nor emotional, but simply dry. In fact, it is the driest music yet come across during long and varied operatic experiences. Even its explosive dynamic effects appear forced and out of all proportion with the poesy of the story. Uninspired music of merely cerebral ancestry, which lacks even the saving grace of a brilliant orchestration.

THAT COVERED ORCHESTRA

The interpretation was authentic beyond a doubt, as Pfitzner himself conducted, but

(Continued on page 24)

Hedwig Rosenthal to Head Master Class

(Special cable to the Musical Courier)

VIENNA.—Mme. Hedwig Rosenthal, (wife of Moriz Rosenthal) has been engaged by the Neues Wiener Conservatorium to head its master class in piano playing. Mme. Rosenthal also conducts an active private studio from which several able young performers have graduated during the past few years. The appointment of Mme. Rosenthal by the N. W. C. marks the first time that a woman has had charge of a master class at that institution.

PAUL BECHERT.

Four Orchestras Embattle for Coming London Season

Beecham Opposed in Symphonic Dictatorship by Harty — A Bombardment of Batons — Orchestral Players as "Rebels"

By CESAR SAERCHINGER

LONDON.—Sir Thomas Beecham's proposed dictatorship of musical London is, it appears, not to be undisputed. A musical knight—Sir Hamilton Harty, to wit—has entered the lists, and at the head of the old London Symphony Orchestra (which has refused to be "absorbed" by Sir Thomas' new organization) is evidently out to contest the season's honors with the mercurial baronet.

Sir Hamilton, recently returned from the Hollywood Bowl, has accepted the position of "conductor-in-chief and artistic adviser" to the London Symphony, which has seen years of artistic association with Beecham and until recently was in negotiation with him for the permanent leadership of a "reorganized" orchestra. However, there was an eleventh-hour hitch, and so, instead of a consolidation of orchestral forces there is to be a further split, and there will be no less than four separate bodies playing in the London halls. Sir Hamilton Harty, leading the oldest of these, will have associated with him, as guests, Felix Weingartner and Albert Coates.

ENTER ANOTHER ORCHESTRA

Instead of a reorganized L. S. O., Sir Thomas will now have a brand-new orchestra, to be called the London Philharmonic Orchestra, under his command. This

Lody has been recruited mainly from the now defunct orchestra of the Royal Philharmonic Society, which society will, according to the plan outlined in the Musical Courier some time ago, engage the new orchestra for its augmented subscription series at Queen's Hall. Sir Thomas will conduct all but one of these concerts, and he also is to conduct twelve of the sixteen Sunday afternoon concerts of the new orchestra, as well as an all-England tour.

The L. P. O. numbers ninety permanent members and fifteen auxiliaries. Its concertmaster is Paul Beard, hitherto concertmaster of the Birmingham Municipal Orchestra. A few players are said to have left the London Symphony in order to join the new organization, and there is also a certain amount of "new blood," drawn from chamber music bodies and bands.

THE NEW BACKERS

The new orchestra's directorate, headed by Samuel Courtauld, the artificial silk magnate, comprises Lord Escher, Frederic d'Er-langer and Robert Mayer, as previously announced, but Lord Howard de Walden, who is honorary president of the L. S. O., will probably remain loyal to the old organization. The continued existence of this body

(Continued on page 13)



Photo by Gabriel Moulin

SAN FRANCISCO'S NEW OPERA HOUSE.

alongside of which may be seen its companion edifice, the Veterans' Building. These two structures are separated by Memorial Court and are located in San Francisco's Civic Center. (Above) Gaetano Merola, who founded the San Francisco Opera Company ten years ago and has been its director-general since, Merola will conduct *Tosca*, the first opera to be produced in San Francisco's new War Memorial Opera House, on October 15.

Is Music A LUXURY OR AN ESSENTIAL?

By ARTUR BODANZKY

(In collaboration with R. H. Wollstein)

THE disbanding of the Friends of Music, whose concerts I was privileged to direct for so many years, caused me the greatest personal grief. I realize fully that at a time of national economic depression, luxuries must go to make room for essentials. Yet it is painful to see the purpose of the Friends of Music—an enduring friendship with the best in classic music—thus publicly consigned to the category of non-essentials. It bespeaks an attitude that does not augur well for our musical progress. What to do about it? Nothing I can say could do much towards helping conditions immediately. But I can build with a hope for the future, perhaps, in addressing myself to teachers and students of music, whose goals and ideals are the same as mine.

You who study music today, no matter what your talents or prospects, bear a personal responsibility in shaping the musical taste of tomorrow. You are the ones who, a decade hence, will decide whether the classic masters are essentials of life or merely luxuries. It is well, then, for you to pause a moment and reflect what music study really means.

MEANING OF MUSIC STUDY

If you are studying music as a commercial proposition only; if you are keeping one eye on becoming a highly paid soloist, much as another has an eye on a job in a broker's office, I advise you to stop. I do not say this bitterly. Simply, in these disturbed times, and with the plethora of fine, trained musicians begging engagements, the beginner will find awaiting him only a disheartening and unremunerative struggle. There is always room at the top, of course, for a genius; but geniuses, alas, are rare. Pianists and violinists—excellent ones, too—are a drug on the market. There is room, commercially speaking, for orchestral musicians of the less overworked instruments. We need good brass and woodwind players. Even today it is hard to find a really expert first trombonist; a really adept horn or tuba player. Such musicians can practically name their own terms with any orchestra. So, if you view music as a business proposition only, there may be a chance for you in that direction. Otherwise, do not look to music for money. It is not there.

But monetary gain, after all, is the last reason why music should be studied. Music is a delight, a recreation, an open-sesame into higher realms and better living. The training of professions is only one phase of the art. It is equally a part of music study to provide an intelligent reception for professional performances. We need sympathetic listeners far more today than we need performers. We need serious and well-equipped amateurs to help close up the deplorable gap between the out and out professional and the layman who takes no interest in music whatever. If, for the next ten years, our teachers turned out not one professional performer, but could guarantee, instead, that every student in their care would love, serve, and understand good music, passing such an amateur understanding on to at least three members of his household, this decade would stand as the most richly productive in our musical history.

It is bromidic, however, to criticize audiences. We hear on all sides that audiences do not bring enough active participation to the music they hear. And while that is true, it is equally true that the most ardent listener can get no more out of a performance than the performer puts into it. One reason why we find a waning interest in matters musical is that so many of our performers—notably, and regrettably, our younger performers—bring their audiences such sadly inadequate preparation.

The preparation I mean has nothing to do with digital facility or the ability to sing trills. It is the general education of our music students which is being badly neglected, and that is a very great handicap. Far too many of our young people "drop" school work when they discover a glimmer of musical talent, and rush for the studios. And the result? A crop of uncultured performers, who earn for their entire profession the stigma of ignorance. Surely, a musician is responsible to his hearers for more than a vibrating of vocal cords, or the rapid passing of fingers over keys and strings. His first duty is to give back the message of the composer, to re-create some glowing period of time, to call back into life some special moment in world thought. Naturally, he must know it himself before he can pass it on to his hearers.

NEEDS FOR PERFORMERS

The performer who would faithfully interpret the full message he owes his hearers,

must be as well versed in mythology, literature, history, art history, and manners and customs, as he is in scores. And this sort of training is notoriously neglected. Most young musicians today, boast a high-school education at the most, and even that has been hastily skimmed through. How many young aspirants for honors can tell, for example, who Jean-Paul was and what he stood for? How many can set forth the essential differences between seventeenth and eighteenth century thought? Can describe the state of German opera around 1750? Can explain Beethoven's change of sentiment towards Napoleon? Can give the significance of the political revolution of 1848? Yet those facts are absolutely essential to an intelligent understanding of Schumann, the Romantic composers, Gluck, Beethoven, and Wagner. Studies such as these are as necessary to the music student as harmony.

Conductors especially need a plentiful store of general information and culture because they are responsible for the work of so many performers. It is easy for one conductor to lead hundreds of hearers astray. First of all, conductors should know languages. Until our orchestras are composed of Americans instead of foreigners, a conductor cannot make his most fundamental

they are more talented or better trained, but simply because the foreign educational discipline is so much more thorough than ours.

And the singers. They, whose every role demands a contact with history and mythology, are generally the least prepared. Our younger singers know infinitely more about the movies, the fox-trot, the news of the day, than they do of Norse and Celtic legend—yet all of them aspire to be "stars."

Is it not deplorable to see splendid talent slipping into mediocrity for want of the sort of general scholarship that can be had at any library or lecture center—if music study proper will persist in excluding it? The general mental and spiritual soil of our students needs to be enriched before an ability to make great music can flower. Our general situation cannot improve until our standards are higher. We must strive for that higher level where the capably equipped auditor will demand more of the performer, while the truly competent performer will feel himself in bonds of

closer unity with—and will be more warmly received by—the cultured listener. The best proof, perhaps, that our general educational standards remain too low, lies in the fact that the sentiments and the conversations taken quite for granted by educated Euro-



Maurice Goldberg photo

ARTUR BODANZKY, conductor of German operas at the Metropolitan, has functioned there for nearly twenty years. He began his baton career as leader of comic opera in Bohemia, later won the post of musical director at the Court Theatre of Mannheim, and finally reached New York, where he is an authority in his profession.—The Editor.

THE VIRTUOSO'S DÉBUT

With insincere apologies to Alfred, Lord Tennyson

By OLGA M. OVERN

Half a step, half a step,
Half a step onward,
Out on the brilliant stage
Walked the young Conrad.
"Act as if unafraid,
Courage, young man," he said,
But how he'd keep his head,
Briefly he wonder'd.

Faces to right of him,
Faces to left of him,
Faces in front of him
Grew by the hundred.
As their vague shapes drew near,
Seized with the pangs of fear,
Nothing seemed very clear,
But in a dreamy haze
Then to poor Conrad.

Was he a man dismay'd?
No—he sat down and play'd,
Hoping that no one knew
How much he blunder'd.
Quickly his pedal blurred;
All the mistakes he heard.
He would not be deterred!
Into his repertoire
Plunged the young Conrad.

What an attack he made;
Viciously then he play'd,
Muscle and might display'd,
Swaying his shoulders, while
All the crowd wonder'd;
Fugue, waltz and fantasie
Murdered in ecstasy!
Critic and artist
Groaned at his rhapsodie,
But applause thunder'd.
Tingling and radiant
Then arose Conrad.

Faces to right of him,
Faces to left of him,
Faces behind him,
How applause thunder'd!
Gone were his fear and shame;
Swift exaltation came;
Life never was the same;
For his once lowly name
Graced soon the hall of fame
With other brilliant men.
Lucky young Conrad.

When can his glory fade?
O the success he made!
All the world wonder'd.
Now in each town and state,
Martyrs of cruel fate—
Artists who would be great—
Imitate Conrad.

needs known to his men, unless he speaks Italian, German, and French as well as English. I believe that foreign conductors are more successful than Americans, not because

peans, are still rewarded here by the epithet "highbrow." That word has neither use nor place in the cultured man's vocabulary.

AMERICAN MUSICAL TALENT

I feel all the sorer to see musicianship being consistently nipped in the bud, because there is so much genuine talent here. I fully believe that the greatest musical potentiality—which is a far cry from finished artistry—is to be found in America. Europe, for all its tradition, is war-weary and fallow. But we are doing nothing valuable with our native talent. Our intentions are excellent, money is being spent, but we choose the wrong means of assuring our talent proper development. We continue prettifying the effect and neglecting the cause.

You can learn typewriting, carpentry, and automotive trades without much educational background. You cannot "learn music" without culture, rich soil, an inter-association of many sciences and arts. The uncultivated musician who dreams of "getting ahead" has before him a task as impossible as raising coconut palms along Broadway. And for the same reason. Any growth needs proper soil and proper care. Development must come from inside outward. The most adaptable talent needs constant enriching, constant turning over. Simply preening at the effectual result will not do.

How, then, shall suitable musical development be achieved? How can we build towards our better condition, where not alone the notes, but the full message of the composer will be transmitted by capable artists, and grasped by intelligent listeners? By study, by contemplation, and by a realization of serious spiritual responsibility.

Let a clever piano student practice Schumann's Carnival for three months, and you have pretty notes. But let him study a book on Schumann—Spitta or Litzmann—let him steep himself in all the glorious turbulence of 1830; let him reflect subjectively on what Schumann was going through; let him become personally acquainted with Eusebius, Florestan, Chiarina, and the Davidsbundler—and then note the difference in his playing. Study of this sort is so accessible and so interesting, that it is not a hardship.

Already the economic depression is proving itself good for one thing, even though the means of proof are painful. In proportion as jobs grow scarcer and students have less chance for immediate commercialization, they are tending to devote more time and thought to study—simply because they have nothing else to do. Similarly, people who have less money to spend on concerts, are turning more and more to the study and making of music at home. And that is precisely what we need. If the economic depression helps to end the intellectual stagnation that obtained when money and positions were plentiful, then even these bitter years will not be without their use.

TRANSPLANTING ATMOSPHERE

The European takes quite for granted that musicianship must be built from equal parts of book-study, score-study, practice, conversation, and serious contemplation. It is not merely for the sake of a "good time" that the European student's life forms itself into a sort of Bohemia, where young people sit about the coffee-house tables, talking ardently of fine, rare—often impossible—things. They learn that way. They grow. They gather and exchange ideas that subsequently find their way into music. Here, we have little besides studio lessons and practice. Instead of raising funds to send gifted students abroad to study, we should devote our energies to transplanting the spirit of European study over here. And then more than the one gifted student would be benefited.

For we have gifted students here—none better. And indubitably we have the world's best teachers. There are no greater masters in Berlin, Paris, London, Vienna or anywhere else—than can be found in America. And yet our pace of living and our inadequate facilities for contemplative study rise up to defeat us, with the result that smaller talents under no better masters make a finer showing abroad. Student-talent plus teaching ability cannot make up for deficiencies in study, thought, and seriousness of purpose.

So then, to the teachers and students of music, in whose hands our future rests, I say, use these dark days to make a fresh start. Steep yourselves in the meaning of past times and past traditions, reverence them, assimilate the facts you read and dwell on them, in contemplative re-creation of the glories that are your rightful heritage of beauty.

Study music, not to commercialize it, but to value a great art as it deserves. It is in your power—not in the power of press-agents, managers, and box-offices—to decide whether, ultimately, the holy spirit of the masters shall continue as a "non-essential" of American life.

IN NEXT WEEK'S ISSUE: CONDUCTORS AND THE SYMPHONIC REALM—by Frederick Stock

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Felix Salmond

COMPOSITION AND THEORY

Rubin Goldmark
Bernard Wagenaar

ENSEMBLE

Hans Letz
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Georges Barrère

The next examination for Fellowships in the Juilliard Graduate School will be held in New York City during the first week in October, 1933.

Applications for admission to these examinations will be received after January 1, 1933. The closing date for receiving applications is August 15, 1933.

For details of requirements or for other information, address

THE JUILLIARD GRADUATE SCHOOL

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NEW YORK CITY

Fire Destroys Old Houston Landmark

Many Musical Programs Were Given in First Presbyterian Church

HOUSTON, TEX.—One of Houston's beautiful landmarks became a scene of desolation when flames ruined the stately First Presbyterian Church, September 10. Ellison Van Hoose has been director of music at this church for eighteen years. The organ, also destroyed, was at one time the largest pipe organ in Houston, but since its installation in May, 1895, many larger instruments have been placed in the churches of Texas. Minor Baldwin inaugurated this organ with a recital.

The Houston Conservatory of Music opened its seventeenth session with a faculty augmented by Virginia Beraud Roser, in charge of the dramatic department. Mrs. Roser, a graduate of Emerson College of Oratory in Boston, brings to the conservatory a background gained from successful stage and screen experience.

Temple Beth Israel (oldest congregation of Reformed Synagogue in Texas) begins fall festivals with Rosh Hashana (New Year) on October 1. The Temple Quartet comprises Mrs. Wm. Ahring, soprano; Mrs. J. F. Spencer, alto; George Meyer, bass; A. E. Dalrymple, tenor. Corinne Dargan-Brooks is the organist. The Stark setting of the Kol Nidre will be sung this season by the quartet, assisted by Julia J. Routt, violinist, and Mrs. R. C. MacLennan, cellist.

Trinity Church Choir has reassembled (Mrs. W. H. Hogue, director). Recent soloists were Viora Frye Spooner, Nancy Y. Swinford and Card G. Elliot. Lila Belle Redd, of Birmingham, Ala., was guest organist recently. K. B. M.

Syracuse University Lists Music Events

The college of fine arts, Syracuse University, Syracuse, N. Y., opened on September 19. The freshman class in music is slightly larger than that of 1931. Plans have been made for an extensive series of faculty and student concerts for the first semester, closing with a performance of Mendelssohn's Elijah on December 15 by the University Chorus (Howard Lyman, director). The Syracuse Recital Commission announces con-

certs by Martinelli, of the Metropolitan Opera Company, the Don Cossack Russian Male Chorus, and Paul Robeson, Negro baritone. The Morning Musicals offer three evening and six morning concerts by prominent artists. Six additional morning events will feature local talent. The Syracuse Symphony Orchestra is considering a series of eight Saturday afternoon programs, three children's concerts, and two Sunday afternoon popular concerts.

Oberlin Artist Recitals

Last season the Oberlin Artist Recitals featured four symphony concerts—three by the Cleveland Orchestra and one by the Detroit Symphony Orchestra. Ossip Gabrilowitsch also came to Oberlin for a piano recital, and in June to receive the honorary degree of Doctor of Music. Robert Goldsand and Josef Lhevinne gave piano recitals. The English Singers and Rosa Ponselle sang, and Jacques Thibaud and Felix Salmond made violin and cello appearances respectively. In addition, the Roth String Quartet played a chamber music program at Warner Concert Hall.

During the coming school year the Cleveland Orchestra will present three concerts, and there is to be one appearance of the Detroit organization. Lily Pons will be heard November 9, her first appearance in Oberlin. Robert Goldsand plays a return engagement. During January, Josef Hofmann is to come, followed in February by Lotte Lehmann and Gregor Piatigorsky. In March, Myra Hess returns for a recital.

New York Sinfonietta Changes Title

Quinto Maganini's orchestral ensemble from now on is to be known as the Sinfonietta of New York, instead of by its previous title, the New York Sinfonietta. The ensemble, which is composed of twenty musicians, is scheduled for a series of Town Hall concerts this winter.

Banks Glee Club Begins Rehearsals

The New York Banks Glee Club resumes rehearsals on October 3. There are no dues, and tenors, baritones and basses may apply for membership to the conductor, Bruno Huhn, 205 West 57th Street, New York.

Mme. Krieger Attacks Soviet Attempt on Ballet Propaganda

Moscow.—Victorina Krieger, who retains her position as a premiere danseuse of the Russian ballet, attacks the Soviet's attempt to make the ballet expressive of the government's culture in an article appearing in Izvestia, the official daily newspaper of the U. S. S. R.

"People forget that a new content cannot be injected into an old form," she writes. "Our classic ballet is lacking in the expression and gestures required to reflect the work of our great days. If the Sleeping Beauty should suddenly rise from her hundred years' slumber and perform some new dance variations, it would not cause so much perplexity as would be felt at the sight of a dancing collective farm woman, with sickle in hand, delivering a speech on achievements at the Stalingrad tractor factory."

To overcome this incongruity, the dancer recommends drastic changes in the fundamental bases of the ballet.

Mme. Krieger is a candidate for membership in the Communist party. She is a principal at the Bolshoi Theatre, and has appeared there as the premiere ballerina in Tchaikovsky's Sleeping Beauty. A. K.

Balaban Back From Abroad

Emanuel Balaban, director of the opera department of the Eastman School of Music, Rochester, N. Y., is back at his post after a summer in Europe. Mr. Balaban crossed on the same boat with Louis Gruenberg, whose opera Emperor Jones receives its first hearing this year at the Metropolitan Opera House, and with George Antheil, who prom-



EMANUEL BALABAN

ised Mr. Balaban a one-act opera for performance this season.

Most of Mr. Balaban's time was spent in Germany and Austria. He looked up old operatic material and at Frankfurt found a work by Pergolesi which he hopes to use. Last season the opera department of the Eastman School presented Pergolesi's La Serva Padrona. For these Eastman School productions, many of which are broadcast, special English translations are made and scores adapted for modern orchestra.

Mr. Balaban attended the Wagner Festival in Munich and went on to Salzburg to hear a performance of Orpheus conducted by Bruno Walter. He met Fritz Busch, under whom he worked years ago at Dresden. In Berlin Mr. Balaban heard Schnabel give lessons.

The opera department of the Eastman School begins its work on September 26.

Buck Completes Summer Courses at Columbia and U. of Minnesota

Dudley Buck divided his summer between holding lecture and demonstration classes at the University of Minnesota and pursuing his usual activities as a member of the summer faculty of Columbia University, New York City. At the latter institution Mr. Buck offered three courses—the teaching of voice, a course for special teachers of voice,

CHAMBER MUSIC COMPETITION

The Society for the Publication of American Music will continue to receive manuscripts of chamber music compositions by American composers for its annual publication competition until October 15. The composition chosen in this competition will be published by the society and a copy sent to each of its members. This insures a wide distribution to people who are vitally interested in chamber music, and particularly in chamber music by American composers. The compositions published by the society are also on sale and may be purchased at any music store.

Details concerning eligible manuscripts may be had by addressing the secretary, Oscar Wagner, at 130 Claremont Avenue, New York City.

supervisors of school music, and choir and chorus directors, which consisted of lectures, discussions and illustrations; advanced voice culture, in the form of class instruction, consisting of the technic of voice production, breathing, resonance, diction and interpretation; and interpretation of standard song literature, which is described as formulation, study and demonstration of a working repertoire of the literature best adapted to teaching purposes.

Mabel Beddoe Returns to Toronto

Mabel Beddoe, contralto, for some years identified with the musical life of New York, has returned to Toronto, Can., her native city. With the Canadian metropolis as headquarters, Miss Beddoe plans to tour the United States and Canada, specializing in Bach and German Lieder. She is also to offer programs of folksongs over the air, and novelties which she herself has written. Miss Beddoe has appeared under such directors as Mengelberg, Gabrilowitsch, Dr. J. Fred Wolfe, Albert Stoessel, Dr. H. Fricker, Walter Damrosch and Cyril Jenkins.

National Orchestral Association Holds Auditions

The training orchestra of the National Orchestral Association will hold the first rehearsal of its third season on October 3. Leon Barzin, the musical director, is now holding auditions on Tuesday, Wednesday and Thursday of each week for students wishing to enter the training orchestra. Information concerning requirements and appointments may be obtained through the office of the association, Steinway Hall, New York City.

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astic labors in behalf of
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Devries, Chicago American*,
March 9, 1932.

"Thrills with new great-
ness."—*Seattle Times*, Jan-
uary 21, 1932.

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Cincinnati Symphony Orchestra with de Sabata
Cleveland Symphony Orchestra with Ringwall
Schola Cantorum with Hugh Ross

Europe

The Concertgebouw Orchestra, Amsterdam with Walter
Concertgebouw Orchestra, Amsterdam and
The Hague with Mengelberg
The Concertgebouw Orchestra, Amsterdam and
The Hague and Arnheim with Muck
Hamburg Philharmonic Orchestra with Muck
Residentie Orchestra, The Hague with Schneevoigt
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Chicago Becomes Battle Ground of Many Opera Impresarios

Carmen, Cavalleria and Pagliacci Performed in Open Air

CHICAGO, ILL.—Chicago seems to be a camping field for operatic impresarios. As already announced, Alfredo Salmaggi, the innovator of open-air opera here, is to present a ten-week season of grand opera at the Studebaker Theatre beginning next month. In October, too, Maurice Frank will release his operatic songbirds in the vast Chicago Stadium; and it is said that opera in English is to be presented at the Majestic Theatre. This week Fortune Gallo visited the city, looking over the ground with his Napoleonic eye. The astute manager had nothing to say, but certainly he could not have come to Chicago to gaze out of the Congress Hotel. At this writing, Max Rabinoff is expected to leave New York for Chicago to interview his lieutenants as to the progress made during his absence in launching his opera company. The closing of the Chicago Civic Opera has inspired many opera managers with the hope that Chicago is willing to harbor operatic ventures, and if all these projects come to a head, this city will hear more opera this winter than ever before. It is stated that both the Salmaggi and Frank organizations will invade nearby cities, among which Milwaukee and Indianapolis already are booked.

OPEN-AIR OPERA

Bizet's *Carmen* attracted an audience of 4,000 at Soldiers' Field on September 10. Mr. Salmaggi has shown conclusively that open-air opera is to the liking of Chicagoans; and the falling off of attendance at this performance was in no respect due to the presentation but to the weather, which was decidedly cool for this time of year. Opera *al fresco* should be given from the middle of July to the middle of August. People are willing to go to a football game at Soldiers' Field and freeze, but music-lovers are not such good sports. They not only want to be entertained, but wish to be comfortable.

Salmaggi was lavish in his expenditures but it is believed that he broke even in this enterprise. For the first time here real bulls and matadors were seen on the stage, and thus the performance was given a touch of realism.

The title role was assumed by Dreda Aves. She knows operatic traditions, and her singing was more than acceptable. Ralph Errolle (well remembered here), although probably suffering from a cold, sang valiantly. Pasquale Amato made the hit of the evening as Escamillo. Elizabeth Kerr sang with telling effect the Micaela music.

In the main, the opera was sung in French, but some of the singers entrusted with minor roles interpreted their lines in Italian. Creatore directed the performance.

CAVALLERIA AND PAGLIACCI

Salmaggi was wise in concluding his first open-air season with the ever popular twin bill, *Cavalleria Rusticana* and *Pagliacci*. It was reported that 7,000 auditors were present when Creatore lifted his baton on September 11, and that stragglers kept coming in as the performance proceeded.

In *Cavalleria* one of the highlights was the procession. We had been informed that 500 persons would file before our eyes, but the press agent exaggerated.

Della Samoiloff, remembered here as a former member of the Chicago Civic Opera, has lost neither weight nor voice and made a big success as Santuzza. Her vis-a-vis, Ralph Errolle, as Turiddu, deviated somewhat from true pitch. Nino Ruisi, who had sung Zuniga in *Carmen* the night before, was an alert Alfio. The balance of the cast was adequate. The orchestra, made up principally of members of the Chicago Civic Opera, and the chorus, recruited from the same defunct organization, added to the merit of the presentation.

Amato was the hero of *Pagliacci*. His sterling baritone awoke the enthusiasm of the public, who fêted him royally after his singing of the prologue. When Amato is on the stage his colleagues seem to vanish into oblivion, and this is true even when he does not sing. Amato bears the stamp of artistry to an amazing degree.

Alice Mock made a pretty Nedda. This young singer has a beautiful voice which we enjoy weekly over the radio, but it is somewhat fragile for such an amphitheatre as Soldiers' Field. She received a big hand after the Ballatella, which was sung superbly. Ferrara found the role of Canio heavy to shoulder. He was much applauded, however, after his delivery of the Lament.

MONDAY NIGHT CONCERTS

Grace Denton lists the concerts to be given under her management at Orchestra Hall on Monday nights. Lucrezia Bori is to open the series October 17. The next concert, October 31, will give Chicagoans an opportunity to hear Tito Schipa. On No-

vember 28, Feodor Chaliapin, who has not been heard here in several seasons, is to be the attraction. The fourth concert, December 19, brings Jascha Heifetz; and the series will be concluded February 13 with a song recital by Sigrid Onegin.

DONNA PARKER TO MANAGE WOMAN'S SYMPHONY

The Woman's Symphony Orchestra of Chicago will be under the direction of the Donna Parker Concert Management this season, and Miss Parker announces an innovation in both the place and the hours of the concerts. A series of six programs is to be presented at the Drake Hotel on Sunday afternoons at five o'clock on November 13, December 11, January 15, February 12, March 12 and April 16. A series of children's programs also is contemplated, but no definite announcement can be made at this time. The orchestra, now in its seventh season, remains under the baton of Ebba Sundstram, who has been largely responsible for its excellent artistic growth. Mrs. Arthur Byfield replaces the late Mrs. Ochsner as president.

REUTER RETURNS FROM CALIFORNIA

Rudolph Reuter has returned from a lengthy vacation in California. For seven consecutive years he has held summer classes in Los Angeles which have been attended by students and teachers from many parts of the country. Mr. Reuter's special teaching engagement at the American Conservatory here continues throughout the season. Last season Reuter pupils won such honors as the Bertha Ott Recital Award, and an appearance with the Chicago Symphony Orchestra under Frederick Stock. Allene Heron, a Reuter artist-student, has been appointed to the faculty of Miami University, Oxford, O.

ANNA GROFF-BRYANT OPENS STUDIO

Anna Groff-Bryant opens the fall term at her studio on September 26. Mme. Groff-Bryant has given up her Chicago apartment and is sharing a residence studio in Berwyn with a pupil, Mrs. Cleo Barns Weatherwax, contralto and choir director of the Baptist Church of Berwyn.

Grace Brand, lyric soprano and pupil of Mme. Groff-Bryant, was substitute soloist at Nineteenth Christian Science Church last month. She also appeared with the Chicago Kiwanis Club, August 25. Laura Howardsen, coloratura soprano, winner of the Chicago Woman's Musical Club vocal scholarship, is to be presented in recital at the November meeting of the club in Curtiss Hall.

ARTHUR BURTON RESUMES TEACHING

Arthur Burton is back from his vacation and has resumed teaching at his Fine Arts

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COLUMBIA SCHOOL SUMMER SESSION

For years the Columbia School of Music has conducted a summer school, and this season was no exception. There always has been a fine enrollment of advanced students in all departments and in addition to special courses in piano, voice and violin, the school has specialized in work for supervisors of music. A feature of the school's summer season this year was a second six weeks' course at its summer camp in Watervale, Mich. The camp comprises 350 acres on Lake Michigan and is fully equipped with hotel, cottages, practice rooms, classrooms and an assembly hall. The summer camp was conducted with such success that it will be made a part of the regular school calendar and is assured of continuation in the future.

SOLOISTS ANNOUNCED FOR SYMPHONY SEASON

Soloists with the Chicago Symphony Orchestra this season at Orchestra Hall in the Thursday evening-Friday afternoon series are Hilda Edwards, Myra Hess, Walter Gieseking, Vladimir Horowitz, José Iturbi, Guiomar Novas, Egon Petri and Rudolph Reuter, pianists; Nathan Milstein and Mischa Mischakoff, violinists; Philip Manuel and Gavin Williamson, harpsichordists; Gregor Piatigorsky, and Daniel Saitenberg, cellists; Claire Dux, Heinrich Schlusnus and Jeannette Vreeland, vocalists; Sergei Prokofiev, composer-conductor; and the Chicago A Capella Choir, (Nobel Cain, director). Soloists for the Tuesday afternoon series are Eunice Norton and Horowitz, pianists; Messrs. Manuel and Williamson; Milstein; Piatigorsky; Miss Vreeland, soprano; Prokofiev; and the Chicago A Cappella Choir.

JOHN SAMPLE RE-OPENS STUDIOS

John Dwight Sample re-opened his studios on September 12 after an active summer season. In addition to his regular Chicago class, a number of out-of-town pupils availed themselves of the opportunity of studying during the summer months. These were William Pilcher, vocal instructor at the University of Kansas; Helen Alter, of the University of Kansas; Kenneth Stead, Peoria, Ill.; Herbert Boehl, Louisville, Ky.; George Latimer, Louisville, Ky.; Dorothea Kerr, Meadville, Pa.; Elizabeth Coffman, Parkersburg, W. Va.; Arnold Edmonds, Mobile, Ala.; Mrs. H. Austin, Kansas City, Mo.; and Muriel Ugland, Serena, Ill.

AMERICAN CONSERVATORY NOTES

The American Conservatory of Music began its forty-sixth season with an excellent enrollment in all departments. The management of the school remains intact under Karleton Hackett, president; John R. Hattstaedt, vice-president and manager; Charles J. Haake, educational director; and the associate directors, Henriot Levy, Louise Robyn and Herbert Butler. Under the direction of these artists and administrators, the school is to continue its activities along lines of superior musical endeavor. Gratifying to the management is the enrollment of advanced and graduate students who, following their earlier training in various schools, have come to this institution for study under artist-teachers.

The Oxford Piano Course studios have been open continuously throughout the summer months. Gail Martin Haake and her assistants, Marjorie Gallagher Kenney and Jane Parkinson, have had an unusually heavy teaching schedule.

Helen Simmons, graduate of the public school music department, recently accepted a position as music supervisor in the Argo (Ill.) Community High School, beginning her duties the first of September.

Betty Dando, soprano, student of the vocal department, has returned to continue her studies after a summer season as instructor in voice at State Teachers' College, Springfield, Mo.

Carmen Siewert, pianist, pupil of Henriot Levy, has been engaged for her second year as piano instructor at State Teachers' College, Kearney, Neb.

Mildred White, soprano, formerly student at the American Conservatory, appeared as soloist at the Joslyn Memorial service, presented by the Society of Liberal Arts, Omaha, Neb., in August. Miss White was heard also at Park Hill Methodist Church, Denver, Col., July 31.

Howard Silberer, pianist, pupil of Rudolph Reuter, faculty member of the North Park Academy, Chicago, is to appear in recital in Galesburg, Ill., in the near future.

Wilda Mae O'Neill, of the public school music department, has accepted a position as teacher of music at Chinook, Mont.

BERTHA OTT OPENS NEW OFFICE

Bertha Ott, Chicago impresaria, has opened new offices in Kimball Building.

RENÉ DEVRIES.

Philadelphia Orchestra Season Starts October 7

The Philadelphia Orchestra enters its thirty-third season on October 7. Leopold Stokowski continues as music director, seventeen weeks of the season's concerts being under his baton. Other conductors are Issay Dobrowen (seven weeks), Eugene Ormandy (four weeks), Artur Rodzinski (one week), and Alexander Smallens (one pair of concerts in Philadelphia and several out-of-town programs). Ernest Schelling is again in charge of the Young People's Concerts. The season, which extends to April 29, comprises thirty consecutive pairs of concerts in the Friday and Saturday series, twelve in the Monday evening series, and two series of five Young People's Concerts.

Mannes to Conduct Manhattan Orchestra

David Mannes has accepted the conductorship of the Manhattan Orchestral Society, which will give a series of six concerts during the coming season at the Waldorf-Astoria, New York City, on November 20, December 11, January 29, February 12, March 12 and March 26.

A prominent soloist is to appear at each concert and the former policy of the orchestra of performing an American composition on each program is to be followed.

David Mannes, who has been the leader of the symphony concerts at the Metropolitan

Museum of Art, New York City, for several years, succeeds Dr. Henry Hadley, conductor of the Manhattan Symphony Orchestra for the past three years.

Austrian Government Hampers Staatsoper

VIENNA.—The first restoration of the season announced by Clemens Krauss for the Staatsoper was Mozart's Magic Flute, in a new scenic setting, and with Elisabeth Schumann and Helge Roswaenge as Pamina and Tamino, respectively. The Austrian Government, however, has nipped the plan in the bud by refusing the money required for the new scenery—although the present settings for the work are twenty-five years old, being the scenery and costumes used by Mahler in 1907.

P. B.

Concerts Under Auspices of Toscanini Fund Committee

Four free concerts in a series of six to be given in the auditoriums of New York City high schools will be presented during the coming week, under the auspices of the Toscanini Fund Committee. Frieda Klink and Michael Raggini will appear September 26 (Morris Evening High School) and September 28 (George Washington Evening High School). The conductors will be Charles Lautrup and Max Hirschfeld.

Arthur Jones will conduct the concerts of October 3 and 6, to be given at the Eastern District Evening High School, when Stefan Koazkevich appears as soloist, and on Octo-

ber 6 at the East Side Evening High School. Each orchestra numbers fifty-five players.

Musicians Symphony Orchestra Series at Metropolitan

The Musicians Symphony Orchestra of 200 players, recruited from the ranks of unemployed musicians in New York, has announced two series of ten concerts each to be presented during the pending season at the Metropolitan Opera House, the first concert to take place November 1. The series will be similar to that given last season, with distinguished guest conductors and soloists.

Among the conductors already announced are Frederick Stock, Vladimir Golschmann, Artur Rodzinski, Fritz Reiner, Ernest Schelling, Sandor Harmati, Sir Hamilton Harty and Carl Alwin.

The dates for the first series are November 1, 15 and 29, December 27, January 17, February 7 and 28, March 21, April 18, and May 2. The second series takes place on November 8 and 22, December 13, January 10 and 31, February 14, March 7, April 4 and 25, and May 9. Diverse programs are to be offered in both series. The proceeds, as heretofore, go to the musicians who have performed.

Leonard Liebbling Reengaged as Music Critic of N. Y. American

Leonard Liebbling, music critic of the New York American from 1923 until 1931, has been reengaged to fill that position. Mr. Liebbling will, of course, continue as editor-in-chief of the Musical Courier.

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—*Steinway Piano*—**Szigeti Opens Sydney
Season****First of Australian Series Attended
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SYDNEY, AUSTRALIA.—Joseph Szigeti, after successful recitals in Adelaide, opened his Sydney season at Town Hall. At the first of these concerts, his huge audience (every seat in the hall was occupied and additional chairs had to be placed to accommodate the overflow) was spellbound by the violinist's performances. The programs presented were finely balanced, holding compositions of both classic and modern masters, many of which were heard for the first time. Deep appreciation was shown and the applause was overwhelming.

Bach's sonata in G minor, concerto in D minor, sonata in A minor, partita in E major, the Kreutzer Sonata, and Prokofiev's concerto as played by Szigeti were revelations—the audience was completely enthusiastic over his interpretation and the beauty of tone of his Guarnerius violin.

Prince Nikita Magalof proved a fine accompanist, his judgment being such that one was not conscious of his presence unless the composition required piano emphasis. His performance in the Kreutzer Sonata was remarkably proficient.

Two extra recitals were given by Szigeti, and by request the Kreutzer Sonata and Prokofiev's concerto were repeated.

Under the management of Hugo Larsen & Company, Szigeti will give concerts in Brisbane and Melbourne. In New Zealand the tour includes Auckland, Wellington, Dunedin, Christ Church. Sixty-five concerts in four months—a new record for Australia.

Benno Moiseiwitsch included in his Sydney recitals Frank Hutchens' toccata, which was so well received that the audience demanded an encore.

The Sydney Municipal Council has arranged a series of Saturday and Sunday concerts at Town Hall. Under the conductorship of Howard Carr, the City of Sydney Orchestra will play Thomas' overture to Raymond, Liszt's Hungarian Rhapsody No. 2, Ponchielli's Dance of the Hours, and Rossini's overture to William Tell. The city organist, Mr. Truman, includes in his program Grison March Triomphale, Bach's toccata and fugue in D minor, and Handel's largo with orchestra. The soloists are Lloyd Davis, violinist and Alfred Cunningham, baritone.

Music week began on August 27 with an official inaugural concert and opening ceremony. That week an orchestral concert was given at the State Conservatorium; there were special services in the city and suburban churches; Natalie Rosenwax arranged a program of Australian music; and at the State Conservatorium, the Royal Philharmonic Society presented Haydn's oratorio The Seasons.

John Brownlee, Australian baritone, gave the first of his five Sydney recitals at Town Hall on August 27. Associated with him was Rita Miller, Australian soprano. Roy Shepherd, Melbourne pianist, his accompanist, arrived from Paris recently. It is announced that Brownlee returned to Melbourne to appear in a short season of opera, commencing September 10. Operas chosen were Tosca, Aida and Rigoletto. Molly de Gunst and Rita Miller are appearing with him.

Preparatory to Music Week, Elizabeth Plummer, president of the music circle of the Sydney Lyceum Club, arranged a luncheon-lecture. The guests were Roland Foster, of the State Conservatorium and president of Music Week; Carlo Liten, visiting Belgian actor, and Lady Gordon. Over seventy members were present. Roland Foster spoke of the arrangements that were being made to celebrate the festival and the outcome of such work. E. P.

**J. J. Vincent Plans Modernized
Opera**

J. J. Vincent, managing director of the German Grand Opera Company, will present a number of the standard Italian, French and Spanish operas in a modernized version during this season. It is Mr. Vincent's belief that grand opera can be made popular and appeal to all classes, if the tempo and methods of operatic production are made to conform to present day ideals. Mr. Vincent has started rehearsals on his first production, which is scheduled for New York presentation.

**Evelyn Brandt Inaugurates Morn-
ing Concert Course**

Evelyn Brandt inaugurated a series of Tuesday morning musicales at the Essex House, New York City, September 13. The introductory program featured Frances Sebel, soprano; Barre-Hill, baritone, and the Paolo Gallico Three Piano Ensemble. Miss Sebel displayed her polished art and tonal opulence in Air de Lia from Debussy's l'Enfant Prodigue, numbers by Reger and

Snodgrass, and a Spanish group. Barre-Hill's vocal and interpretative brilliance found expression in an aria from Gounod's Faust and songs by Sibelius, Russell Gee (in manuscript), Mitchell, Hageman and Marguerite Test, the last named entitled Winds and dedicated to the baritone. Stuart Ross played accompaniments for both in his accustomed adept style. The piano ensemble offered music by Bach, Mendelssohn, Schubert and Johann Strauss, and pieces by Tchaikovsky, Rimsky-Korsakoff, Mousorgsky, Lecuano and Albeniz. This trio has a finely welded tone and dynamic and interpretative coordination. A large attendance marked this first concert of Miss Brandt's series, and the program was punctuated with appreciative plaudits. M. B.

Philadelphia Conservatory**Announces Faculty**

The Philadelphia Conservatory of Music, Philadelphia, Pa., entering its fifty-sixth season, has reengaged the principal members of its teaching staff: Dr. Olga Samaroff, piano master class; Arthur Reginald and Aurelio Giorni, piano; Boris Koutzen and Charlton Lewis Murphy, violin; Willem vandenBurg, cello; Ralph Kinder, organ; Susanna Dercum, voice; and Frederick W. Schlieder, musical science and composition. The school also has a preparatory department. Mrs. D. Hendrik Ezerman is the conservatory's managing director.

Many Countries to Hear**Marechal**

Maurice Marechal, French cellist, who is to tour America during January and February, fulfills engagements in Morocco and Algeria in November, and in the French Provinces during December. March finds him in Holland, and in April and May he will make a third visit to Russia. June, July and August, 1933, are designated for tours in Japan, Java and India. Mr. Marechal's American schedule includes a visit to the Pacific Coast, where he is to play late in January.

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Four Orchestras Embattle for Coming London Season

(Continued from page 5)

would seem to depend upon a certain small cash reserve (of which nothing was known until recently) and the determination of its members; outside backing is not so far in evidence. Also, there is no evidence of any engagements beyond the ten subscription concerts under Sir Hamilton Harty *et al.*

The new orchestra, on the other hand, has the assurance of some sixty-odd concerts (including the Sargent-Courtauld series and the Robert Mayer Children's Concerts), as well as the promise of a Covent Garden opera season in the spring and a substantial phonograph contract. The unfortunate competitive situation which has arisen does, however, jeopardize the prosperity of the season and the much longed-for unity of London musical forces.

WHAT HAPPENED

It is difficult to say where the blame lies. What evidently happened is that the elimination of some of the older men, who formed the inside ring of the London Symphony Orchestra, was regarded by the new committee and Sir Thomas as essential. These men, being in control of the co-operative body, headed a "revolt" and succeeded in holding the great majority of their colleagues. Then they engaged Sir Hamilton Harty as conductor, and reinstated L. G. Sharpe, their former manager, in the place recently held by the late Lionel Powell. Powell's successor, Harold Holt, is the manager of the new London Philharmonic Orchestra.

Nothing much is yet known of the program and plans of the rival organizations. The L. S. O. starts in October, the new London Philharmonic Orchestra season in November, though the orchestra makes its initial bow at a Royal Philharmonic concert during the previous month. Sir Thomas Beecham's repertoire is said to go light on Beethoven, but it has one Mozart number in each program. There will be few novelties, most of them English, and one concert will be devoted to Sir Thomas' demi-god, Delius. Florence Easton and Eva Turner are among the soloists. The soloists of the Royal Philharmonic series include Myra Hess, Vladimir Horowitz, Jan Smeterlin, Lionel Tertis, Yelley d'Aranyi and Gaspar Cassado.

B. B. C. ORCHESTRA AS USUAL

The third orchestra—or, qualitatively thus far the first—namely the B. B. C. Orchestra, will of course continue its now established policy, giving eighteen subscription concerts, mainly under Dr. Adrian Boult. The programs of these concerts offer at least one real premiere, namely Vaughan Williams' new piano concerto, and three real novelties for England, Hindemith's oratorio, *Das Unaufhörliche*, Schönberg's *Orchestral Variations*, op. 31 (conducted by the composer) and excerpts from Alban Berg's *Wozzek*. Three programs are devoted to Elgar, who appears as guest conductor, the only others being Schönberg and Ansermet. Schnabel, Cortot, Myra Hess, Harold Samuel, Mischa Elman, Elisabeth Schumann, Adolf Busch and Casals are among the soloists.

At present the B. B. C. Orchestra is still active with the nightly Queen's Hall "Proms," and will be so engaged until October 1. The fourth week of these concerts opened with the inevitable Wagner program. Florence Austral was for a second time a soloist at these concerts and again proved her supremacy as a Wagnerian soprano. She sang Elisabeth's Prayer and Greeting from *Tannhäuser*. The orchestra played Faust overture, the Funeral March from *Götterdämmerung* and the prelude and Liebestod from *Tristan and Isolde*. The second half of the program included Strauss' *Death and Transfiguration*.

A MENDELSSOHN NIGHT

Reflecting the present revival in Mendelssohn's music, we had a whole evening's program devoted to this composer. One would hesitate before repeating this experiment too often, but a very large and enthusiastic audience with a preponderance of the younger generation found much to admire. The most striking performance of the evening was the masculine interpretation of the violin concerto by Isolde Menges. It was refreshing to hear this work shorn of its sentimental femininity, so often lavished upon it by male violinists. Her playing was clean-cut and virile and the orchestra responded in the same vein. The other orchestral items, which included *Midsummer Night's Dream* overture, the *Italian Symphony* and the *Scherzo* from the *Octet* (Mendelssohn's orchestral version), were all briskly played, and one came away feeling that this light-hearted music still holds its own, in spite of all the snobbish criticisms which have been levelled at Mendelssohn in the past.

The hall was sold out for the Brahms concert. Muriel Brunskill sang the solo part of the *Alto Rhapsody* with admirable tone, but the performance lacked vitality and never

warmed into that passionate urgency which the music possesses. Lamond was given an ovation for his rather blunt but sturdy performance of the piano concerto No. 2 in B flat. The whole tempo was, however, on the slow side and while it gave the pianist an opportunity to make each phrase tell, went far to destroy any sense of continuity.

A STRAUSS NOVELTY

Sir Henry Wood's reading of the second symphony had moments of real dignity and the general character of the performance showed a straightforward drive instinct with urgency and power. Richard Strauss' little opera, *Intermezzo*, has never been given in London; it was therefore interesting to hear four orchestral extracts: Introduction and Waltz, Reverie, At the Gaming Table, and Finale. Though not first-rate Strauss, these pieces were full of characteristic orchestral effects, and Strauss, even when producing pot-boilers, remains a master technician.

Irene Scharrer gave a clear-cut performance of César Franck's *Symphonic Variations* and a rarely played scherzo for piano and orchestra by Litloff. Of the latter, beyond the fact that it showed Miss Scharrer to be the possessor of a very brilliant technique, the less said the better.

HAROLD SAMUEL PLAYS BEETHOVEN

The Beethoven program gave Harold

Samuel a chance to distinguish himself with a very poetic performance of the piano concerto in B flat. The orchestra did a really fine performance of the *Eroica* Symphony, and the program concluded with a fugue in C minor by Lord Berners.

Saturday's popular program ranged from Mendelssohn's *Ruy Blas* overture to the *Marche Militaire* by Schubert. In between, we enjoyed a fine performance of a violin concerto by Max Bruch, played by Albert Sammons, a group of sea songs by Villiers Stanford sung by Stuart Robertson, and the concertino for double string orchestra by Goossens.

Both the orchestra and Sir Henry Wood were in fine form and gave a splendid performance of the *Elgar Enigma Variations*, which proved to be the high spot of the evening.

Lauder to Tour United States and Canada

Sir Harry Lauder is to begin a tour of Canada and the United States in Montreal on October 7. The Scotch comedian arrives in Montreal on October 2, and will spend a few days in the Adirondacks previous to his tour, which includes cities throughout the West and Canada. After an appearance in Vancouver, on November 8, he travels through the West Coast, South and middle West. New York will hear him in March, at the end of his season.

Coöperative Concerts for London

LONDON.—The Imperial Concert Agency of London announces a new series of concerts to be given at Grottrian Hall on Sun-

GERMAN JOBLESS EXEMPT FROM RECEIVER TAXES

Because of unemployment conditions, the German Government is exempting from payment of the radio receiving set tax of fifty cents per month (collected by the postman), all jobless persons. War invalids and blind persons never have been subject to this tax. It is estimated that ten per cent of the more than 4,000,000 sets in use in Germany are now exempt.

day afternoons in October, which are being organized on entirely original lines. The owners of the hall, the printers and the management themselves are all coöperating with the artists, taking the same share of the profits for their individual share of the work involved. Owing to the unique basis of the enterprise, it is possible to charge lower prices than for any other celebrity series in London, £1 buying a reserved season ticket for the whole series. At the opening concert the artists are Noel Eadie, Dale Smith, Ethel Bartlett and Rae Robertson, with Gerald Moore at the piano. Other performers taking part in later concerts include John Coates, Frank Mannheimer, Howard-Jones, Leon Goossens, May Harrison, Astra Desmond, Bratza and Plunket Greene. It is felt that the coöperative movement may be far-reaching and inestimable in its effect. G. C.

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—Lawrence Mason,
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ESTHER DALE

Soprano

SINA LICHTMANN SEES ANALOGY BETWEEN THE ART OF WAGNER AND ROERICH

Music Director of Master Institute Finds Same Inspiration in Work of Both

Sina Lichtmann, music director of the Master Institute of Roerich Museum, New York City, enters the field of metaphysics to point out the analogy between the art of

my repeated begging and pleading, finally took me to hear Die Walküre. "Too early for thee, what wilt thou understand?" I remember the characteristic shrug of the



REPRODUCTION OF ONE OF THE SETTINGS FOR TRISTAN AND ISOLDE BY NICHOLAS ROERICH. (Juley & Son photo)

Wagner as expressed in music and that of Nicholas Roerich in painting.

"I was still very young," Mrs. Lichtmann stated, "when I received the baptism of beauty that was my first contact with Wagner's music. My teacher of music in Berlin, after

massive shoulders, the sceptical smile. Yet we went—and the impressions were so overwhelming that I lost speech and hung on every sound, afraid lest I miss some vibrancy.

"Truly unforgettable—this first closeness to Wagner!

"Then, later, much later, in America I had a kindred experience at the opening of Roerich's exhibition in Kingore's Gallery, New York."

Mme. Lichtmann explained that Roerich is a household name in Russia, but though a Russian herself, she had never seen his works there, having been educated abroad instead of in Moscow or Petrograd.

"So I could know and love Roerich only through reproductions on art postcards or in magazines until I visited the New York exhibit. How I thrilled at the Viking series and those depicting ancient man and his deeds.

"And suddenly I beheld in them the whole vividness and scope of the artist's tonal colors. Their rhythm was so vibrant, evoked so many hidden strings in one's soul, that I cried for reverence and joy."

On Mme. Lichtmann, a native of a southern clime, Roerich's conception of the Northmen, creating the earth, building temples, cities, sending out songs into space, made indelible impression.

"These dwellers in a land of great forests and lakes knew the symbolism of clouds, the sun, the conquest of mighty waters."

"And, in Roerich's Vikings I recognized the eternal heroes of Wagner. Never did I feel so keenly the unity of tone and color as when I first saw Roerich's paintings."

Mme. Lichtmann pursued her comparison. "Roerich went to the Himalayas to master the resounding keyboard of nature. Wagner conceived and wrought out of radiant tonalities his saga of gods and men."

The artist's first approach to Wagner, recounted Mme. Lichtmann, was through the counterpoint of Bach. "This was in his

early life," she said, "and, as Roerich himself declared, 'at that period Wagner became irreplaceable. I attended all the Wagner cycles, and these evenings became as visitations to the temple.'"

Mme. Lichtmann quoted the artist further to illustrate the duality of souls which she sees between painter and musician. "Just as a composer when writing the score chooses a certain key to write in, so I paint in a certain key, a key of color, or perhaps I might say a leit-motive of color, on which I base my entire scheme. Thus, for example, when I painted the scenery of Die Walküre, I felt the first act as black and yellow. This was my ground tone, for it seemed to be the ground tone of the music with its deep-surg-ing tragedy and sudden flashing forth of the momentary happiness of Siegmund and Sieglinde in the final scene. So strongly did I feel this basic tonality that I placed the hearth not at the side, where it is usually found, but toward the centre, so that when Siegmund relates the sad story of his life, he and Sieglinde, at one end of the table, sit bathed in the light of the fire, the yellow flames shining on their golden locks, their heritage from the gods, while Hunding sits at the other end, a black silhouette against the glow, the somber presence of evil."

The Tibetan trumpets in the mountain labyrinths traversed by Roerich during the five years of his Central Asiatic expedition, created for him a striking symphony which he associated in his writings with Parsifal and Walküre.

"The Seelenverwandtschaft existing between Wagner and Roerich," Mme. Lichtmann stated, "speaks in the latter's Tristan and Isolde sketches, which are at present at the Roerich Museum."

"He who visions the far-off worlds as Roerich does, can exclaim, 'Only in har-

mony with evolution can we ascend. And nothing can extinguish the selfless and flaming wings of enthusiasm!'" M. L. S.

New York Repertoire and Artists for San Carlo Season

The repertoire of the San Carlo Grand Opera Company's two week New York engagement, beginning October 10 at the New Amsterdam Theatre, under the direction of Fortune Gallo, will include Il Trovatore, La Bohème, Madam Butterfly, Aida, Lucia di Lammermoor, Tosca, The Barber of Seville, La Traviata, Rigoletto, Cavalleria Rusticana, I Pagliacci, La Gioconda, La Forza del Destino, Otello, Andrea Chénier, Carmen, Romeo and Juliet, The Tales of Hoffmann, and Faust. Martha, Hänsel and Gretel, and Lohengrin are to be sung in English.

Among the artists engaged are Bianca Saroya, Alida Vane, Sofia Charlebois, Tina Paggi, Gladys Axman, Hizi Koyke, sopranos; Anita Klinova, Louise Bernhardt, Bernice Schalker, Maria Olla, mezzo-sopranos; Dimitri Onofrei, Edward Ransome (guest artist), Edward Papania, Francesco Curci, tenors; Mario Valle, Alfredo Tomasini, Giuseppe Terrante, Mario Fiorella, baritones; Amund Sjøvik and Natale Cervi, basses. Carlo Peroni and Alberto Sciarretti will be the conductors.

Gatti-Casazza to Return on SS. Rex

Among the other distinguished passengers which the SS. Rex brings to America on its inaugural voyage of October 8 is Giulio Gatti-Casazza, general director of the Metropolitan Opera Company.

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Remarks

San Francisco's New Opera House Ready for Occupancy October 15

(Continued from page 5)

main stairs of marble rise to the upper levels, and on the side opposite the entrances four broad carpeted steps lead up to each of the doorways opening into the first floor of the auditorium. On both sides of the auditorium are wide promenades with doors giving entrance to patrons arriving in automobiles. At the ends of the promenades are secondary stairs. Check rooms and telephone facilities are provided, and elevator service to the upper balconies is available.

The auditorium has a total seating capacity of 3,285 and provision is made for approximately 700 standee patrons. The matter of seating, naturally, received careful consideration. The tendency has been to continually reduce the seating capacity of opera houses in order to give greater intimacy and avoidance of the vocal strain to which the artists are subjected in the larger auditoriums. The total seating is less by over 200 than the new Chicago Opera House, and is nearly 500 less than the old Metropolitan Opera House, New York City. Most of the European opera houses have considerably smaller seating capacities than those in this country, the famous Paris Opéra having only two-thirds as many seats as the new San Francisco house.

Approximately 1,300 seats are on the first floor, with a generous spacing of 35 1/4 inches from back to back—3 1/4 inches more than in the usual theatre. The mezzanine provides twenty-five boxes, each of which has a private vestibule approached from a broad promenade reaching across the width of the house and served by private stairways and elevators from the first floor. The dress circle and the balcony are reached from various promenade levels, and have their own foyers, rest rooms, telephone and check rooms.

The auditorium is 113 feet wide, 116 feet long from curtain to rear wall on first floor, 161 feet from curtain to balcony rear wall, and seventy-four feet high. The architectural treatment is simple, direct and dignified, as is befitting a room of this character. The lower rusticated portions of the side walls form a base for the pilasters, balustrades and great arches which make up the wall treatment below the main cornice. The frame of the proscenium arch is coffered, and spandrels at the sides are decorated with figures in relief. The arch is fifty-two feet wide and fifty-one feet high in the centre. The principal feature of the ceiling is a great elliptical surface from which the main lighting fixture hangs. This fixture, which is twenty-seven feet in diameter, is a series of metallic rays of decreasing size which conceal the indirect electric lighting. The fixture will produce the effect of a huge illuminated star, the color of which can be changed to suit the lighting of the stage or the mood of the music being played. The arches of the side walls contain perforated plaster grilles to permit the issuance of future organ music from the organ loft on each side. These grilles will ordinarily be concealed by draperies matching those of the stage.

The floor of the orchestra pit is mechanically raised and lowered, the members of the orchestra taking their places if need be at the basement level and then being raised to the first floor or stage level as desired. This floor is arranged in sections so that one section can be raised with the organ console and the organist when an organ recital is given. The smaller section will accommodate an orchestra of sixty-five, and the combined sections will seat an orchestra of 125.

In the basement at the front of the building, and reached both by stairs and elevators, is a promenade from which open rest and telephone rooms, a hospital room equipped with all the facilities of a minor operating room, and a large buffet which will provide light refreshments during intermissions.

At the rear of the dress circle is located a large and completely equipped projection room with all facilities necessary for spot and flood lighting of the stage and for the projection of motion pictures. There are additional flood lights in compartments on the front of the dress circle, and additional spotlights are concealed in the main ceiling and main lighting fixture.

On the fourth floor level at the front of the building are the offices for the administration of the opera and of the symphony, and a board room for the meetings of the War Memorial trustees.

The stage, the accommodations for the principals and others, and the rooms for the mechanical equipment, offer much that is of interest. All of the sub-basement, the major portion of the basement, and all of the stage block are given up to such purposes. Rooms are provided for properties, switchboards and fans, plenum or fresh air chamber, carpenter shop, music and musical instruments, armor and clothing, stage crew, organist, orchestra conductors, musicians, chorus, bal-

let, stars, quick-change rooms, greenrooms, and a room with ninety seats where the chorus will practice.

The stage is eighty-three feet deep, 131 feet wide, and 140 feet from stage level to roof. There are four fly galleries at each side of the stage and two gridirons extending over the entire upper stage area, all for the purpose of operating scenery and properties. The lower gridiron is 116 feet above the stage floor. In addition, there are other levels for the nineteen major dressing rooms. Stairs and elevators give access to all of these levels. The lifting and lowering of scenery and properties is automatically controlled at the stage level by an electrical push button system. There is a spotlight bridge which can be raised and lowered as the lighting requires, and eight rows of border lights to give overhead stage lighting at various distances back from the curtain. A specially imported electrical cloud machine will give the illusion of outdoor atmosphere, and is to be projected upon a cyclorama eighty-five feet high located on the stage. Two tormentors and one teaser equipped with draperies are provided to diminish the size of the proscenium opening as may be required. The central portion of the stage floor can be automatically raised and lowered by means of four bridges and twenty-nine traps. Scenery can be lowered

for storage in the basement and sub-basement. There is also a paint bridge from which scenery can be painted on the stage.

The entire electric lighting of the auditorium and stage is controlled from a switchboard located at one side of the stage. This board is thirty feet long, and is of a type permitting the pre-setting of all the lighting combinations required for an entire performance, the throwing of one switch releasing these combinations in order.

The auditorium and all other rooms and public spaces are heated and ventilated by means of duct systems and fan circulation. In the auditorium the fresh air enters under the seats and the vitiated air is exhausted through ceiling grilles. The boiler room for the two buildings is in the Veterans' Building.

The auditorium was specially studied from the acoustical engineering point of view. A large portion of the main ceiling is formed of acoustical plaster, while the balance of wall and ceiling surfaces are of lime plaster, all tending to the absorption of reverberations. Sound amplifiers are provided over the proscenium opening and at the sides of same. There is every reason to expect that the acoustics of this room will be perfect.

This description will give some conception of the intricate nature of the modern opera house with its problems incident to the comfort of the audience, the proper conditions for sight and hearing, the provisions for the complex stage operation, the accommodations for performers and mechanics, and the problem of so designing the public portions of the building that the result will be harmonious, direct, dignified, colorful and beautiful.

The War Memorial group will cost, when completed, approximately \$6,125,000 in addition to part of the site contributed by the City of San Francisco. These funds were provided by public subscriptions in the amount of over \$2,000,000, by a city bond issue of \$4,000,000 and by \$125,000 received as premiums on those bonds. The above total cost includes not only the two buildings, the Memorial Court and the balance of the site, but also all necessary furniture, draperies, rugs, carpets, seats and lighting fixtures.

The construction of the project has been directed by the board of trustees of the War Memorial of San Francisco, a board authorized by the city charter. The original board, appointed in 1930, consisted of General Hunter Liggett, Frank N. Belgrano, James I. Herz, Charles H. Kendrick, Richard M. Tobin, Kenneth R. Kingsbury, Robert I. Bentley, George T. Cameron, George Hearst, James W. Mullen, and Jesse C. Colman.

Mr. Kingsbury has served as president ever since the board's formation. Of this original board, Messrs. Mullen and Bentley have died. Harry A. Milton has since been appointed to the board.

The work on the structures was begun January 2, 1931. On Armistice Day, November 11, 1931, cornerstones were laid for both buildings. Work has progressed so rapidly that the project was practically finished on the date set for dedication, California's Admission Day, Friday, September 9, 1932.

The architect is Arthur Brown, Jr., and the collaborating architect for the opera house, G. Albert Lansburgh.

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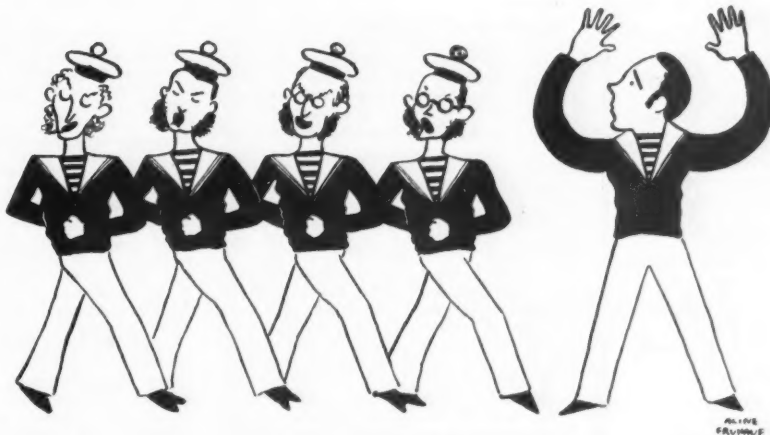
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BY MARJORY M. FISHER
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Music Notes From Coast to Coast

AKRON, O.—First of the fall recitals was the one given by Elizabeth Alkire, soprano, at Akron City Club on September 7. Miss Alkire, a pupil of John Franklin Stein, director of the Akron Institute of Music, showed great promise through the medium of a well chosen program. A string trio (Edna Smith, pianist, Fay Horner, cellist; Adam Solkoski, violinist) assisted at Miss Alkire's recital. All three are on the faculty of Akron Institute of Music, which is looking forward to an active season.

Burton Garlinghouse has opened his studio after a summer spent at Columbia University and coaching with Dudley Buck in New York.

Rena Wills, known as the teacher of Arthur Reginald, pianist, has returned after an extensive vacation.

Estelle Ruth is to be in charge of all afternoon programs presented by the Tuesday Musical Club throughout the season.

Estelle Musson has resumed work with her piano students after a vacation spent in Bermuda.

DALLAS, TEX.—The Dallas Conservatory of Music and Fine Arts opened September 16. This institution is for the advancement of music to a degree of artistic capability. The Dallas Conservatory offers a musical education to residents of Texas and especially those in North Texas. With a faculty of twenty musicians, the officers are Carl Wiesmann, president and executive director; Alexander Keese, vice-president; Wesley Hubbell, secretary. Franco Autori is in charge of operatic coaching and conducting.

GRAND RAPIDS, MICH.—The Philharmonic Concert Course will have a wealth of singers this year. Rosa Ponselle, soprano, is to open the series on October 28, and will be followed in November by Tito Schipa, tenor. In March this city is to be one of twelve to hear Lily Pons, coloratura soprano, aside from her appearances at the Metropolitan Opera House in New York. The other artists to appear are José Iturbi, pianist, included on this course for the second time, and Serge Jaroff and his Don Cossack Russian chorus, making their third appearance here.

The Fountain Street Baptist Church is presenting an interesting series of musical evenings, opening November 29 with the Vienna Boy Choir, founded in 1498 by Emperor Max. In January will appear the sixteen-year-old pianist, Poldi Mildner, and other recitals are to be given by Heinrich Schlusnus, baritone, and the Casadesus Society of Ancient Instruments.

The St. Cecilia Society (Mrs. Eber W. Irwin, president) in celebration of its fiftieth anniversary this year, is planning a special program and several novel entertainments. Eight artist programs and eight member programs are to be given, besides a number of morning recitals and the usual three Lenten morning musicales. On Federation Day it is hoped to have several national and state officers present. The Brahms centenary will be observed with a program. Mrs. Eugene Phillips is chairman of the program committee; Mrs. Kathryn Strong Gutekunst, of the morning recitals.

Charles E. Vogan, a recent graduate of Oberlin College and organist at Christ Church in Oberlin, O., has come to the city to take charge of the music at Central Reformed Church. Besides his duties as organist, he will direct an adult choir, a children's choir, and a high school chorus. He is an associate of the American Guild of Organists.

KANSAS CITY, MO.—During the coming season a number of nationally known artists will appear before local audiences. Walter Fritschy is presenting Kreisler, Iturbi, Giannini and Ponselle; Max Bretton and the Y. M. H. A. are to bring Zimbalist, Braslaw, Levitzki and Escudero; and Mabelle Glenn, music supervisor of the public schools, will introduce the Vienna Boy Choir and Grainger to the students and their parents.

Mr. and Mrs. Otley Cranston are combining their efforts with N. De Rubertis, and the Kansas City Civic Opera Company is now in preparation for its nineteenth season. The eighteenth season was in 1928 but because of the interest shown last May in an evening of opera arias presented by the Cranston school, the present company is being organized and much activity is evident.

Arnold Volpe has begun rehearsals at the Y. M. H. A. on the Flotow opera, Martha, which is to be offered in December by the Community Opera Company and Orchestra. Mr. Volpe also has opened a studio for violin teaching.

Henry Gorrell and Mrs. Paul Barnett have opened studios for vocalists. A free scholarship was awarded Mary Lee Bell, lyric soprano, for study with Mr. Gorrell.

Winners in the local Atwater Kent radio contest are Dorothy Enslin, soprano and

Joseph Meyers, baritone, first; Gladys Huebl Smith, contralto and Ben Kenney, tenor, second; and Carol Clendenin, contralto and Garnett Fowler, tenor, third.

Lucile Vogel Cole, pianist and Carroll W. Cole, violinist (under the management of Mrs. Frank E. Smith), have announced their fourth season of sonata recitals. Five concerts are planned and they will play a total of eighteen sonatas this season.

The Kansas City-Horner Conservatory and College are to hold classes for training in light opera work, with productions. New instructors engaged are Helen Grenelle, dancer; Edna Swanson Ver Haar, contralto; Charles Hedley, tenor; and George B. Phelps, dramatics.

Rudolf King, who spent last season in Vienna with Emil von Sauer, has opened a piano studio. Coaching classes for accompanists have been started, and a master class is being formed for teachers.

SALT LAKE CITY, UTAH.—The members of the Mormon Tabernacle Choir enjoyed a watermelon and cantaloupe feast on the L. D. S. University Campus recently following a rehearsal. Bishop David A. Smith, general manager of the choir, was master of ceremonies.

The Ogden Community Concert Association has started its second annual drive for members. The organization had a successful season in 1931-32.

The Utah Federation of Music Clubs will publish a state directory, it has been decided.

A Mormon Church musical organization, formed recently, will be known as Singing Mothers. It is fostered by the relief society of the church.

WHITE PLAINS, N. Y.—On August 31 the Volunteer Firemen's Association of Westchester County presented Donato Colafemina, tenor, in recital at the County Center Little Theatre. Mr. Colafemina was assisted by Edna Coates, violinist and Mildred Muscanto, pianist-accompanist. A well varied program was given and the capacity audience received the artists enthusiastically.

A wide variety of excellent entertainment is to be offered at the Westchester County Center this year. Mrs. Julian Olney presents as the first artist in her subscription series, on October 28, Fritz Kreisler. Others listed are Feodor Chaliapin, November 19; Wiener Saengerknaben, December 16; The Don Cossacks, January 13; Percy Grainger, February 3; Rosa Ponselle, February 24. Already there has been a great demand for seats for the Kreisler and Paderewski recitals (the latter is booked specially for March 24).

There are to be more orchestral concerts this season than heretofore. Two symphony concerts were given under the auspices of the Westchester Toscanini Fund Committee in conjunction with the Musicians' Emergency Aid, the first on September 10, the second, September 18, both conducted by Jaffrey Harris. John Erskine, author-pianist, and Rachel Morton, soprano, were soloists at the first concert, and Gladys Swarthout, soprano, and Henri Deering, pianist, made appearances at the second. A series may be given through the winter.

The Westchester Symphony Orchestra, directed by De Riggi, has scheduled its first concert for October 13, with Grace Moore, soprano, as soloist.

The Metropolitan Opera Company opens its third season at the County Center on December 9. There will be a subscription series of four Friday evening performances.

It is rumored that there will be at least one chamber music series in the Little Theatre.

The County Center Children's Theatre is offering a series of Saturday morning entertainments. Dorothy Gordon will be heard in folksongs of all nations, in costume, on October 15.

Puccini Opera Company to Tour

Joseph F. Ienni, manager of the Puccini Grand Opera Company, now offering a season of open-air opera in Bryant Park, New York City, announces that his company will begin a six months' tour in November, its itinerary to include New Jersey, Connecticut, New York, Pennsylvania, the middle West, Southwest and Pacific Coast. Outdoor performances, on a fifty cent scale, are to be presented.

Santa Biondo, Marie Powers, Carolyn Andrews, Tina Grossi, Lola Monti-Gorsey, Grace Berry, Edward Ransome, Pasquale Ferrara, Martino-Rossi and Mario Valle are in the company personnel. Fulgenzio Guerrieri will conduct all performances.

Hazel Heffner to Give Philadelphia Recital

Hazel Heffner, contralto, is to be heard in recital at the Ethical Culture Auditorium, Philadelphia, Pa., October 3. Miss Heffner sings in Allentown, Pa., October 17.

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Frederick Stock May Return to Los Angeles Next Year

Chicago Maestro's Reengagement to Conduct at Hollywood Bowl Believed Certain—Third Post-Season Outdoor Concert Brings Heifetz—Eminent Musicians to Appear in Los Angeles This Season

LOS ANGELES, CAL.—By the time this reaches the printer, a third Hollywood Bowl post-season concert will have taken place, and, it is to be hoped, brought sufficient gate receipts to meet the remainder of the deficit. Last September such a post-season program was performed with Jascha Heifetz as soloist, and the Russian violinist is appearing again. His principal offerings are the Tchaikovsky concerto and the Rondo Capriccioso by Saint-Saëns. Alfred Hertz is down from San Francisco to conduct.

While it is entirely too early to speak of the 1933 season, still the Musical Courier correspondent rather believes that Frederick Stock has been invited to return. The Chicago maestro conducted the last two concerts of the season. Many former mid-Western concert patrons who admired him on his regular stamping-ground came to hear him at the bowl, and he made numerous new friends.

However, it is more timely to speak of the pending concert season of the Los Angeles Philharmonic Orchestra. Artur Rodzinski will have returned by the end of this week, and rehearsals start in a month. Soloists at the orchestral concerts will include Egon Petri, pianist (new here), Albert Spalding, Sophie Braslau, Nina Koshetz, Gregor Piatigorsky, and Gunnar Johansen, Danish pianist, who has been living in San Francisco for some time.

The Civic Chorus is to be heard again in

one or two programs with the orchestra, under Rodzinski. Speaking of choruses, two visiting organizations have been announced by Impresario Behymer—the Don Cossacks and the Hall Johnson Negro Choir. Ruth Cowan, manager of the local NBC office, has scheduled the Wiener Saevegerknaben. Mr. Behymer has a number of outstanding vocalists on his list, among them Lily Pons, Lotte Lehmann and Marie Schumann. Florence Austral, Clare Clairbert and Luisa Tetrazzini likewise are due.

Mr. Behymer is bringing back Walter Gieseking for the third year in succession and José Iturbi, too, is on the return list. So are Horowitz and Josef Hofmann. The art of two-piano recital playing is to be demonstrated by Wiener and Doucet. Rachmaninoff's name already is gracing the billboard. A young and an old violin master, Yehudi Menuhin and Fritz Kreisler, bid fair to draw the usual capacity audiences, while interest is lively also for Joseph Szigeti, who has not played in Los Angeles ere this.

Chamber music lovers will come into their own, too. Mrs. Cecil Bartlett-Frankel is sponsoring another season of the Frankel Quartet, which she endowed three years ago. It consists of Sylvain Noack, Anthony Briglio, violinists; Emile Ferir, viola; Nicholas Ochi-Albi, cello. A new ensemble, already well spoken-of, is the Barkahsi Ensemble. The name is a compound one, taken from the first syllables of the three founder-members—Paloma Baruch-Schramm, pianist; Philip A. Kahgan, viola; Axel Simonson, cellist. These three Los Angeles artists enjoy an enviable reputation and have prepared several fascinating programs. For the first one they have engaged Henri de Busscher, oboe, as guest-artist. Visiting chamber music bodies promised so far are the London and the Roth quartets.

Two or three performances are to be presented also by the Los Angeles Oratorio Society, under the direction of John Smallman. The Messiah will be sung during the Christmas season and Honegger's King David early in the new year.

B. D. U.

Frances Alda Opens Teaching Studio

Frances Alda has opened a teaching studio in New York City. Mme. Alda offers training to beginners, prospective concert and operatic artists, and radio singers. Once each week she is to broadcast, by arrangement with the National Broadcasting Company. For operatic coaching, Mme. Alda has engaged professional singers to rehearse with her pupils. She has also been making an intensive study of the mechanics and engineering of broadcasting with the idea of ascertaining exactly the technic and quality of vocalism necessary for the best results over the air. Mme. Alda has behind her twenty years of association with the Metropolitan Opera Company, where she appeared in forty-three operas and created thirteen new roles. During that time she sang from sixty to eighty recitals each year. Mme. Alda continues her concert appearances this season.

Concert Series Announced by New York Chamber Music Society

The New York Chamber Music Society, founded and directed by Carolyn Beebe, pianist, will begin its eighth season on November 13 with a concert in the ballroom of the Hotel Plaza, New York City. Other concerts take place on December 11, January 8, February 12 and March 12. The New York String Quartet, assisted by six players from the New York Philharmonic-Symphony Orchestra, is to participate in the performances.

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*For All Eternity	4 keys	—A. Mascheroni	60c
*For You Alone	4 "	—H. Geehl	50c
Four Ducks on a Pond	2 "	—A. A. Needham	40c
For You, Just You	Med.	—S. Day	50c
God Bless You	Low voice	—H. R. Ward	50c
God Send You Back To Me	3 keys	—A. E. Adams	50c
Good Night, Dear Heart	3 "	—H. Geehl	60c
*Happy Days	3 "	—A. Strolezki	60c
Hats Off to the Stoker	2 "	—C. Arundale	60c
Indian Summer	2 "	—McNair Ilgenfritz	40c
I Did Not Know	3 "	—H. Trotter	60c
Hold Back the Day	Med.	—L. Cepparo	50c
*Love Is Mine	3 keys	—H. Geehl	50c
Love Pipes of June	3 "	—M. C. Day	50c
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NEW YORK SEPTEMBER 24, 1932. No. 2737

It is time for the moratorium of melody to end.

Chicago feels that a good stock to invest in, is Frederick Stock.

Toscanini to conduct some opera performances at the Metropolitan? So it is being murmured about, but up to the moment of our going to press the wish seems to be father to the thought.

Now that the Democrats appear to have a chance of winning, they should make a bid for the musical vote by announcing what they intend to do for the tonal art in America if their party gains control of the White House, Congress, and the Senate.

"I will not raise my boy to be a fiddler," sounds like the title of a certain American song popular in war days, but it is merely a statement made by Jascha Heifetz about his three months' old son. The youngster, so cruelly deprived, need not despair, for papa Jascha apparently raises no bar sinister against the piano, cello, tuba, tympani, piccolo, or cornet.

"Depression was caused," preached the Rev. Hillyet H. Straton recently in a church a few doors from the Musical Courier offices, "by substituting for the song of God, the clang of the cash register." The good Reverend means well, but his reasoning is not quite sound, for he certainly did not intend to imply that a man could sell more goods by vocalizing his religious reactions.

Grizzled, his head unbowed with the many storms of abuse and criticism that have raged around it, Richard Strauss today sits atop a mythical Parnassus and looks down upon all his contemporaries, not one of whom has climbed even half way up the steep eminence. The wise and just musicians, no matter whether of the Left or Right Wings, must admit that Strauss is the one brilliant, outstanding musical figure of our day. Stravinsky and Prokofieff come next. The rest—

Diverting the Taxes

In view of the heightened tax on amusement tickets, the Theatrical Representatives of America, Inc., through its magazine, The Quill, demands that a percentage of the money so collected by the Government be devoted to founding a National Theatre, or else to extending financial aid to responsible private

producers. It is expected that \$7,000,000 of yearly Treasury revenue will accrue from the ticket tax.

The Quill comments appropriately:

"France maintains its Comédie Française in this way—its National Theatre since the year 1680—also its Grand Opéra and Opéra Comique. Every continental country with a ticket tax has its fund for a National Theatre.

"Taxation without representation has not been popular since the Boston Tea Party. The theatre has a rightful claim to share in the ticket tax."

As the concerts also contribute their share to the tax—the Metropolitan Opera has just been relieved from the burden, as an "educational institution"—musicians should demand that a percentage of the sum collected by the Government from music go toward founding a National Conservatory, Opera, or Orchestra, a "Prix de Rome," pension fund for American composers, or at least an Academy or Ministry of Fine Arts with music importantly represented.

It is to be feared, however, that The Quill is a voice crying in the wilderness and the present lines make the utterance a duet.

Poland Claims Chopin

Much pressure is being brought to bear by Poland upon France, to permit the removal of Chopin's remains from Paris (Père Lachaise Cemetery) to Warsaw. At this moment the chances for a granting of the request look most favorable.

As an act of courtesy between the two nations and as a matter of Poland's pride, the transfer might seem advisable, but viewed from a musical standpoint, it would be better to allow the greatest piano composer's remains to rest peacefully in their present modest but tasteful tomb.

Chopin's fame has been world wide for almost a century but it was not until recently that Poland showed any pronounced desire to honor his memory fittingly in his native land. Belatedly the house in which he was born (near Warsaw) became the object of official concern, and even more recently the Polish capital erected its first monument to its most distinguished son. If he had been a famous general or ruler, the tribute would have materialized long ago.

Chopin left Poland as a youth and never returned there. Sentimentally attached to the country of his birth, he nevertheless also had a passionate love for France, and especially for Paris, where until his death he was a shining light in the most distinguished fashionable and artistic circles of the brilliant capital. There he wrote his greatest works, there they were published, and there he acquired the fame that later spread over all the world. Chopin had his most joyous and his saddest days in Paris, also the chief love of his life. He adored the rarified atmosphere of its salons and much of the typical Parisian elegance is reflected in the refinement of Chopin's music. In Paris, too, he died tragically at the age of thirty-nine. His funeral was attended by a throng of celebrities. His grave is surmounted by a simple marble shaft designed by Clesinger, son-in-law of George Sand. The site has become a hallowed shrine for every musical visitor to Paris.

It was not a Pole who first heralded Chopin's greatness to the world, that honor being divided between Schumann, a German, and Liszt, a Hungarian. For many years after his death, only the most popular of his smaller works had any appreciable vogue in the country of his birth.

Poland has a certain national claim to the remains of Chopin, but the musical world regards him as unforgettably bound to France. In Paris, too, reverent pilgrims would find it more accessible to pay their

homage at the Chopin tomb than in Warsaw, far off the beaten line of European travel.

In a certain sense, it does not much matter where Chopin is buried, for his music and his memory live everywhere. However, Poland seems to feel that more of his glory would be hers if his ashes rested in her ground. One cannot quarrel with that belief, or with the conviction that it is better for a land to extend late tribute to one of its towering and enduring prophets, than not to honor him at all.

The Trend of the Times

Comrade Olin Downes asks in his sentient New York Times column of a recent Sunday: "Are present day critics of music pussyfooters?" He answers his own question in the negative and his conclusion is right.

The past few decades have shown a marked advance in the courage and directness of critical expression. Former generations of reviewers seemed to fear to tread too boldly on hallowed classic ground. Fighting shy of popular twentieth century iconoclasm, nevertheless the thinking, progressive critics set new evaluations for themselves and their readers. The tooth of time was found to have bitten pronounced holes in some of the sturdiest of the classical monuments. Very few critics, however, followed the rush of the modernists against all music whose ink was not fresh on the paper.

Here and there, of course, one found a timid scribe who considered that all was lost, and picking his way pussyfootingly through what he looked upon as a world of musical barrenness, reflected with the poet Moore:

"I feel like one
Who treads alone
Some banquet-hall deserted,
Whose lights are fled,
Whose garlands dead,
And all but he departed."

Our present day critics are a wide awake, honest, clear seeing lot, and the only "pussyfooting" they do is not to be too harsh or too discouraging with those younger creators or performers of evident talent and serious endeavor who have set foot only on the minor slope of Parnassus but keep eyes fixed gallantly on its peak.

Justice Over the Air

That correspondent who writes a letter to the New York Herald Tribune (September 18) explaining his home made radio device to obliterate advertising talks without silencing the rest of the air program, takes a decidedly churlish attitude.

He must be aware of the elementary fact that without commercial support, the broadcasting companies would not be able to present expensive attractions, or even to give any programs at all.

It is true that heretofore most of the so-called "advertising blurbs" have been somewhat sordid and lacking in taste, but honest efforts are being made by the air corporations to limit and better the advertising talks on the radio. Improvement along those lines has been strongly in evidence of recent days.

The marvelous profusion and variety of entertainment and instruction given gratis to the public in air programs—many of them irreproachable as to quality—should move listeners to bear with a reasonable presentation of advertising material. They should not expect (and most of them do not expect) the broadcasting source to forego all income, any more than they might look for celebrated performers to appear for nothing, or the manufacturers of radio sets to distribute them free to the public.

English Opera for Metropolitan?

A news article in the London Daily Mail last week reports that the Metropolitan Opera has consulted Sir Thomas Beecham regarding possible productions in English at the New York lyric headquarters. Inquiry there by the Musical Courier brings denial of any contemplated change of policy regarding the giving of opera in English.

The rumor probably arose because Paul D. Cravath (chairman of the Metropolitan directorial board) and the English baronet of the baton are close friends, and no doubt the two discussed English opera in a general way on the occasion of Mr. Cravath's recent stay in Europe. The Daily Mail also announces that Sir Thomas Beecham will come to America next January, but does not add whether the visit will have a musical or social purpose.

A few years ago Otto H. Kahn (Cravath's predecessor) declared that while he headed the executive board, the Metropolitan would never give opera in English. Now that Mr. Kahn has resigned as chair-

man, the new incumbent could consistently sanction English opera if he chose to do so.

Many persons with short memories look upon the idea of opera in English at the Metropolitan as something totally new. They forget that the late Colonel Henry W. Savage was invited to bring his English opera company to the Metropolitan and did so for a while but with results evidently unsatisfactory from a box-office point of view, for the Colonel and his excellent troupe soon vanished from the edifice which since then has rededicated itself solely to the foreign language system.

Whether or not our opera going public would now be more susceptible to the singing vernacular than in former years, is a question that could be settled only by a practical demonstration.

Even if failure resulted again, at any rate the trial—and President Hoover might agree if he were musical—would be in the nature of a noble experiment.

VARIATIONS

By Leonard Lieblich

Arrived in New York, on the way from pier to home, I passed the Metropolitan Opera House and its squalid neighborhood. With memories fresh of the beautiful European lyrical temples and their spacious surroundings, the dingy looking Metropolitan with its commonplace exterior of soiled yellow coloring, drew from me a twinge of humiliation and a silent but most sincere "Pfui"!

Leaving America last May when it was in the lowest depths of depression, I find an entirely different tone here these days. Lamentations have been supplanted by a mood of eager hope. The same mass suggestion that made the populace hide its pennies in fear, now spreads a general belief that the business and finances of the country are impregnable safe. There is noticeable resumption of spirit, of enterprise, ambition, and the will to do and achieve.

Big economic improvement—with logical benefit to the musical profession and its allied activities—is definitely imminent, although real prosperity will be much longer in making itself generally evident.

The entire nation reflects the new attitude of confidence and—one hundred and twenty-five million Americans can't be wrong.

So let us hearten the citizens with our music as they go onward and upward. An old Mallorcan song has it:

He who sings
His trouble flings
Away.
But he who weeps
His sorrow keeps
Always.

I found the foregoing verse in a delightful book of fairy tales and folk lore of Majorca, called *Once There Was and Was Not*, by Beatrice and George Dane. (Doubleday, Doran & Co.) Some other lines I liked were these:

If, as the old, the young were wise,
And if, as the young, the old were strong,
The ones would not waste so much time in song
Nor the others so much in sighs.

One day—I disremember what one—
I know not who it was I met—
But he told me I must not forget
To tell you—what I have forgotten.

When the soldiers go to war
They pick some foolish man,
Call him Captain,
And make him march before

One of those unbelievably comical newspaper "bulls" was the one printed in the Bartlesville, Okla., Enterprise, September 29, 1930, on the occasion of the birth of the second son of Mr. and Mrs. Josef Hofmann. The news item in the Enterprise was as follows:

STORK VISITS AGED MOTHER

(By the Associated Press)

New York, Sept. 29.—A son was born last night to Mrs. Betty Short Hofmann, 93-year-old wife of Josef Hofmann, concert pianist. It is their second son. The first, Anton, is five years old.

Mrs. Hofmann, who sends the original newspaper clipping to Variations, writes from Camden, Me.: "I defy anyone to say that I am not very young looking for 93 (now 95). Josef and I wonder whether or not you would be seriously interested in my editing a column for the Musical Courier, entitled 'My Secrets of Youth,' or 'My Magnetic Power Over Storks.' Or maybe Josef could conduct a department called 'Treatment of Wives Nearing 100 Years.' A great artist and faithful reader of the Musical Courier is our guest just now and he sends the attached postscript."

The postscript reads: "I merely wish to add that Betty is as marvelously precocious in her old age as Josef was as a boy pianist. Your 'old' friend, Leopold Godowsky."

In an amusing book by A. Corbett-Smith (Noel Douglas, London) called *Woman—Theme and Variations*, there is this instructive passage: "Balzac once laid down the maxim that a man should regard his beloved as a violin upon which to play with the most exquisite art of which he is capable. But Balzac forgot to mention that the violin must first be in perfect tune. With a G string which is a quarter tone sharp and an E string half a tone flat, even

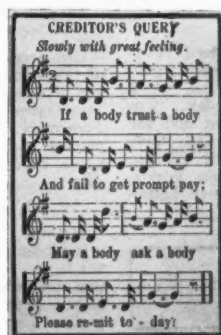
a Kreisler will make nothing of the Beethoven violin concerto but hideous discord."

The late Hofrat Dingelstedt, director of the renowned Burg Theater in Vienna, had a sharp tongue and his sarcasms irritated his actors exceedingly. Goaded beyond endurance one day, the heavy tragedian of the troupe burst out with, "Herr Hofrat, now I'm going to tell you the truth." "Right so," interrupted Dingelstedt, "there's been enough lying from all of you." The victim gasped despairingly, "You're going to put me in my grave." "Don't mislead me with empty promises," was the instant retort of the Herr Hofrat.

During Moriz Rosenthal's American tour in 1933-34, he will celebrate the sixtieth anniversary of his first public performance as a pianist. In 1873, at the age of eleven, Rosenthal and his teacher, Carl Mikuli, appeared together at a concert in Lemberg, and played the rondo, C major, op. 73, for two pianos, by Chopin. (Mikuli was a pupil of Chopin.)

Dr. John J. Killen, who counts many friends in the musical profession of Chicago, presented René Devries with the accompanying song who sends it to this department and writes:

A timely ditty, which should be played with deep feeling these days. Dr. Killen tells me that a few years ago when everything was prospering he clipped the song, believing that at some time it might be useful. He was right. Dr. Killen



could not remember where he got the little piece; therefore, credit cannot be given, but I am thankful to the doctor for his contribution herewith forwarded to Variations. . . . Things are getting better in Chicago, as also everywhere else in the U. S. A. A survey of the various music schools here shows a gratifying enrollment for the fall term. Concerts and recitals galore are on tap for the Chicago season of 1932-33."

Kenneth Ross, of the Tobias Matthay Pianoforte School (London), sends a hilarious clipping from the London Evening Standard, being a letter of correction wherein the correspondent tells the newspaper that it made a mistake when it referred to a certain religious song performed the day previously. "The title of the composition," says the mentor, "is 'Love Divine,' not 'Love and Wine.'"

Speaking of slips, M. K., writing from Baker Camp, Lake Sebago, N. Y., chides the compiler of this department for not knowing the Czechoslovakian language and committing errors in his quotations. But there was balm in the concluding line of the postcard: "While the Musical Courier is addressed to me, everybody in camp gets a turn at it."

Ferencz Molnar, the Hungarian playwright, is a noted wit and also likes to lie abed late in the morning. On one occasion he was compelled to go to court as a witness at 9 a. m. On the way he looked wonderingly upon the crowds astir "in the middle of the night," as he called it, and asked, "What, are all those people witnesses, too?" Another time Molnar, driving his first car rather uncertainly, bumped violently into another vehicle whose chauffeur screamed, "Why don't you learn to drive?" Urbanelly, Molnar answered, "Don't you see that's what I'm doing?"

In a music store window in Paris I saw a volume of music called "Soirées Italiennes, Six Amusements pour le piano sur des motifs de Mercadante. Révisés et doigtés par I. Philipp. A. Durand & Fils (Paris) Editeurs." To see, was to buy, for I had prided myself on knowing the Liszt output fairly

thoroughly, and the Soirées Italiennes were not in my ken. The set has six numbers, La Primavera, Il Galop, Il Pastore Svizzero, La Serenata del Marinaro, Il Brindisi, and La Zingarella Spagnola. I give you those titles as a warning. The pieces are unbelievably bad and represent the lowest example of the Liszt talents. I cannot conceive what prompted Philipp to bother with his revision and fingering of the cheap stuff whose publication is no credit to the reverent memory of Liszt.

I spoke to Georges Zaslavsky on the Boulevard Haussmann. He was carrying several modernistic orchestral scores under his arm. He tells me that he has never ceased to regret the passing of the Beethoven Orchestra in New York. "I could conduct the players, but I should not have been asked to conduct also the finances." Zaslavsky hinted that he will make an interesting announcement shortly regarding his future plans.

However, mirth superseded sadness as I overheard a sharp nosed, bespectacled old American lady ask the Frenchwoman who runs the newspaper kiosk at the corner of the rue Daunou and the Boulevard des Italiennes: "Do you speak English?" "Non, madame," answered la vendeuse. "Can I be of any use to you?" I inquired of my compatriot. "Maybe you can," she answered; "I'm going to the Comédie Française tonight and I'd like to find out how much I'm expected to tip the usher that shows me to my seat." "One franc is sufficient," I explained, and went on; "You don't speak French, do you?" "No," was the reply. "I wonder, then, why you go to the Comédie Française?" "Well, this guide book says it's the national theatre and that tourists ought to go there."

I came home aboard my favorite vessel, the speedy, luxurious and gemütliche SS. Bremen, this time under the temporary chief command of Captain W. Dähne (usually associate captain), forty-two years old, polished, and musical. Two of the distinguished passengers were Paul D. Cravath, of the Metropolitan Opera, and Max Schmeling, of the pugilistic arena. Both men were singularly reserved and when asked about their future plans, made the conversations into "sessions of sweet silent thought." At Quarantine, Schmeling drew more reporters and photographers than Cravath. I knew then that I had indeed landed in my native America.

From my deck chair I made pencilled notes one morning of snatches of talk heard as the promenaders passed back and forth: "The money conditions of Europe are. . . . 'If the market keeps on like this, we.' . . . 'Hoover means all right but.' . . . 'The tonnage of steel produced in America, is.' . . . 'The French don't like us.' . . . 'There will be no improvement until Germany.' . . . 'There were no baths in the hotel.' . . . 'If the banks would loosen credits.' . . . 'The application of the Reconstruction Fund is essentially.' . . . 'Ja, sehen Sie, im grunde genommen, ist ja Hitler.' . . . 'Idle money is the cause of.' . . . 'The situation won't improve until regulation of.' . . . 'If Wall Street is a barometer, then.' . . . 'War debts are honor debts.' . . . 'Oesterreich kann sich nicht retten ohne.' . . . 'That Dr. Lieblich is a professor of music or something.'"

Mr. Fichtmüller, of Staten Island, N. Y., one of the company at the captain's table, was not much impressed with the prodigious ancient ruins of Rome. "It is all right to praise those Emperors for erecting great structures," he remarked, "but you've got to consider the cheapness of the overhead. They paid their slaves nothing. Had there been labor unions in those days—well, then the story would be different."

On board, too, was Frank Drdla, whom I accused of being related to the famous violin piece, *Souvenir*. He refuted the charge indignantly.

There are seventeen political parties in Germany. That seems like an opera house.

Incidentally, I can remember when it mattered chiefly whether a German was a *Wagnerian* or a *Brahmsian*. Today he seems to become either a Nazi or a Nudist.

I have not yet decided whether I am glad to be back at this desk again. Of course, Amer. T. & T. has gone up, but on the other hand, concerts and operas are just around the corner.



As Richard Lert came into the Musical Courier offices last Monday, he said with a happy grin, "See how much it is that my speaking of the English has grown." Whereupon he conducted the conversation in German for the remainder of his visit.

Mae Mackie, the Philadelphia contralto, whom I met in New York after several years, seems to have sipped of Ponce de Leon's fountain. Here I am grown old, bent and decrepit, still seeking to simulate my mispent youth, and though I pleaded tragically she refused to tell me the formula she uses.

Why is it that Audrey Roslyn, returned from a summer at Grace Christie's camp in the Adirondacks, will not allow me or any other of her boy friends to see the back page of her book of kodak snapshots?

Now what are the young hopeful radio singers to do? I have heard—oh, very *sub rosa*—that an important periodic contest for wave-length tenors, sopranos, baritones and contraltos may not be held this coming year. There are those judges who have resigned from the committee, this and that conjecture, and heaps of talk. No one seems to know anything except, of course, confidentially.

A young musician who fares well with the ladies remarked the other day that he has a new flame. "Does she know you're married?" asked an undiplomatic listener. "Sure," was the answer, "and I know she is, too."

In one sense, Nikolai Sokoloff is a Red, and a vivid red one at that. You ought to see him on the beach at Westport, Conn., in his flaming carmine bathing suit.

Paul Althouse claims to have lost five pounds in a week at Long Lake, N. Y., splitting logs. "For exercise, Paul?" I asked. "Don't be crazy," the tenor replied disgustedly; "to keep warm."

I hate to gossip, but which radio conductor, allowed a certain sum by his station with which to engage players, hires the cheapest (often incompetent) ones obtainable, and pockets the difference between their salaries and that charged in his budget? There is, in consequence, some very poor orchestral performing on the air these days.

If it wasn't libelous I could tell you the name of a manager who has disappeared recently after gathering shekels from several prominent artists in New York. He promised engagements, and the musicians smiled happily when he informed them that these prospective bookings had materialized. But he has departed into the *Ewigkeit* and the artists under his so-called management are inconsolable.

Julia Peters, soprano, prefers gum to throat tablets as inducive to pure tone. Now will somebody open the Wrigley Vocal Studios?

Gallo and Rabinoff, operatic generalissimos, were both sleuthing in Chicago at the

same time recently, and studying the local situation. Rabinoff contemplates a five weeks' season there, mostly with novelties and a restoration of Strauss' Salome. Gallo's San Carlo season promises solely standard operas. Other impresarios are also scuttling in and out of Chicago, now that city constitutes an open operatic arena.

Asked what he thought of Rimsky-Korsakoff's deep-sea opera, Sadko, the Musical Courier office boy, a highly intellectual lad, made answer: "I never take fish stories seriously."

I met Katharine B. Peeples the day she landed in New York from the SS. Ile de France, returning from the Austro-American Conservatory in Mondsee. As she walked up to me she staggered from side to side. "Good Lord," I exclaimed, "not you too?" "Heavens, no," she answered indignantly. "I can't find my land legs. I must have left them abroad. Never such a trip home have I had! That Ile de France almost stuck its nose on its tail. And some of the passengers certainly lost twelve pounds between Havre and New York." You can't imagine how relieved I was to hear the fair lady's explanation.

My buddy in San Francisco says that there is a teacher of singing in his town named N. Newlin Whybark, whose advertising slogan in the local papers reads: "Whybark, the Art of Singing."

"Happy days are here," exclaimed Howard Potter, the invincible press agent, publicity man, booking agent, *et al.*, as I bumped against him on a rainy day. "I'm going on the road with The Cat and the Fiddle Company, and leave for the wide open spaces tonight. Here's one I'll put over on the working mugs in New York—I shall be sure of my cheque every Saturday night. Toodle-oo, old thing."

I See That

Adelaide Gescheidt reopened her New York vocal studio on September 6.

Dimitri Tiomkin, composer and pianist, will enter the theatrical producing ranks with the staging of *Keeping Expenses Down*, a comedy by Montague Glass and Dan Jarrett.

Louis Sherman, American tenor, has been engaged by the Opera in English League of Chicago for twelve weeks, beginning October 31.

The Barrère-Salzedo-Britt schedule includes a solid week of concerts in Buffalo, N. Y., during February, under the auspices of the Buffalo Symphony Society.

Sylvia Lent, already booked to play in Staunton and Richmond, Va., next month, has been engaged for a recital at Hollins College, Hollins, Va., October 21. This is

the fifth appearance scheduled for the violinist in that section within ten days.

Frederic Baer is to sing in Richmond, Va., early in January, presented by the Woman's Club of that city. This is the baritone's debut in the Virginia capital.

The Marianne Kneisel String Quartet are to appear in recital on November 14, presented by the Newark Music Foundation, Newark, N. J. The members of the ensemble have spent the summer at Blue Hill, Me.

Claude Warford is recuperating in Connecticut, after two serious operations performed at the Lenox Hill Hospital, New York City. He plans to resume teaching October 1.

Eidé Noréna has been active throughout the summer with operatic appearances at Paris and Vichy and recitals at Ostend and Vittel.

An early fall recital for Goeta Ljungberg will be in Oneonta, N. Y., where the Metropolitan Opera soprano is to sing on October 18, prior to similar appearances in Connecticut, Michigan and Virginia, and as soloist with the Cincinnati Symphony Orchestra.

On September 2, Verna Tandler, piano pupil of Rudolph Gruen, gave a recital in Woodstock, N. Y.

Jencie Callaway-John, New York soprano, has returned to Italy, the scene of past operatic appearances, and will fulfill engagements before returning to the United States.

Joseph Szigeti, violinist, and his party were supper guests at the home of Elizabeth

OBITUARY

Mary Westervelt

CHICAGO.—Mrs. Mary Westervelt, mother of Louise St. John Westervelt, voice teacher and a director at the Columbia School of Music, died suddenly at her home here on September 7. Miss Westervelt and her mother had returned recently from Pentwater, Mich., where they had spent the summer. R. D.

Blanche V. Gibson

MUNCIE, IND.—Mrs. Blanche V. Gibson, a musician thirty-five years old, has died at her home nine miles north of this city. She was prominent in musical circles in this section of the state. Surviving are her husband, a daughter and three sisters. M. D.

Marianne Ziehrer

VIENNA.—Marianne Ziehrer, a popular figure in Vienna, died here at the age of seventy-five. She was the widow of Carl Michael Ziehrer, one-time composer of Viennese operettas and popular songs and marches, whom Emperor Francis Josef had appointed Imperial and Royal Court Ball Director in succession to Johann Strauss, when the latter died. Marianne Ziehrer was herself a comic opera singer and had sung the role of Boccaccio in Vienna in the presence of the composer, Franz von Suppé. P. B.

Irene Abendroth

VIENNA.—Irene Abendroth, once famous soprano of the Vienna and Dresden operas, died here at the age of sixty. She was a native of Lemberg (then Austria, now Poland), and was discovered vocally at the age of eight, when she was called "Little Patti." The Galician Diet voted 2,000 gulden for her musical education, and she made her debut in La Sonnambula when sixteen years old. Engagements at Riga, Munich and Vienna followed, and finally Ernst von Schuch called her to the Dresden Opera, where she sang as a prominent member until she retired from the stage in 1909 to live at Weidling, near Vienna. Irene Abendroth was the first to sing Tosca in German when Puccini's opera had its Dresden premiere in that language. P. B.

Percy Fletcher

LONDON.—Percy Fletcher, composer of Chu Chin Chow and Mecca, musical extravaganzas produced in England and America, died at his home in Farnborough, Hampshire, September 13, in his fifty-third year. For several years Mr. Fletcher was musical director at His Majesty's Theatre, London, to which post he was appointed by Sir Herbert Tree in 1915. He was also the composer of orchestral, choral and instrumental works, and songs. His widow, the former Marie St. Paul, survives him. S.

Maude Southworth Cooke

Maude Southworth Cooke, the Musical Courier's correspondent in Binghamton, N. Y., died suddenly on September 14 at her home in that city.

Mrs. Cooke was born in Sidney, N. Y.,

Plummer, Musical Courier's Sydney (Australia) correspondent, following a motor tour to the Australian Blue Mountains. Sir Benjamin and Lady Fuller also were present. Mr. Szigeti recently completed a series of recitals in Sydney.

Leon Carson announced the reopening of his New York City and Nutley, N. J., studios on September 12.

A new engagement booked for Paul Althouse's Southern tour is Little Rock, Ark., on October 11.

Following his three New York recitals at Town Hall in November, Robert Goldsand is to make a Western tour that will take him as far as Texas.

SAILINGS

Eveleth van Geuns

Eveleth van Geuns, the Musical Courier's Amsterdam correspondent, sailed for Antwerp, September 16, on the SS. Minnewaska, after a long American holiday which she spent visiting her parents in California.

ARRIVALS

Josef Lhevinne

Josef Lhevinne returned from Europe September 22 on the SS. Reliance. He will give two New York recitals at Carnegie Hall this season, in October and February. His tour opens in Moorhead, Minn., October 24.

fifty-six years ago. She was a music student in Leipsic, Germany, and on her return to America taught German at Norwich High School and later in Westfield, Mass.

She then became associated with the Musical Courier, as a member of its editorial staff, and resigned five years after her appointment because of ill health. She resumed teaching at Peekskill, N. Y., marrying Howard E. Cooke, Ph.D., of that city.

They settled in Binghamton three years ago, when Mrs. Cooke became actively interested in the musical life of the community. She was president of the Harmony Club, and also a member of patriotic and church societies there.

Besides her husband, she is survived by her mother and two brothers. Services were held at Johnson City, and interment was at Edmeston.

Walter Anderson

Walter Anderson, concert manager of New York, died on August 30. Mr. Anderson was the discoverer of much young talent, and introduced a number of artists who achieved prominence in the music world. He is survived by his widow, the former Jewel Buddy, and by a daughter, Ruth Alvine Anderson.

Dr. Irene Sargent

SYRACUSE, N. Y.—Dr. Irene Sargent, art critic and a professor of the college of fine arts of Syracuse University, died here on September 14, after a prolonged illness.

Dr. Sargent was born in Boston, where she was known as a musician before she devoted her attention to romance languages and art criticism. She was the author of several magazine articles and books. The American Institute of Architects and Allied Arts honored her by conferring upon her the distinction of being the second woman made an honorary member of the institution. No immediate relatives survive. B.

Charles H. Gabriel

LOS ANGELES, CAL.—Charles H. Gabriel, composer of 8,000 hymns, died at the Hollywood home of his son on September 14. He was seventy-six years old. Several of Billy Sunday's hymns came from the pen of Mr. Gabriel. One of the most popular of these was *Brighten Up the Corner Where You Are*.

Mr. Gabriel was self taught, and came from pioneer Iowa stock. In 1888 he married Amelia Moore, a daughter of a pioneer California family. She died in April, 1931.

In 1892 Mr. Gabriel settled in Chicago, remaining there until 1925. Aside from hymn writing, he was also the author of five books, largely about church music and music composition. Besides a son, he is survived by five sisters. U.

Walter S. Fischer, Jr.

Walter S. Fischer, Jr., son of Walter S. Fischer, president of Carl Fischer, Inc., died at his parents' home in Darien, Conn., on September 17 after a long illness. He was twenty-six years old.

Mr. Fischer was secretary of Carl Fischer, Inc.

Beside his father, he is survived by his widow, mother, and a sister and brother. Private services were held at the Fischer home on September 19.



THE SPANISH DANCER WHO MISLAID HIS CASTANETS

Foreign News in Brief

New Yugoslavian Opera

ZAGREB.—This Yugoslavian (Croatian) city has a brilliant opera conductor, Kresimir Baranovic, who is also a gifted composer. He led his own opera here recently, called Strizeno-koseno (Shorn or Mowed) and scored a rousing success. The work is truly national, with a folklore libretto, and native tunes and dances. The orchestration possesses modern skill and coloring.

C. M.

Lore Jona Eighty Years Old

BERLIN.—Lore Jona, Viennese singer, now living in Berlin, completed her eightieth year recently. She is the last surviving member of the once famous Viennese Ring Theatre to sing in that theatre's historical performance of *Contes d'Hoffmann* when the Ring Theatre was destroyed by fire during the performance, and hundreds of visitors lost their lives, on December 8, 1881. She also sang *Venus* at the first Viennese production of *Tannhäuser*, in Wagner's presence. Her niece is Tilly de Garmo, soprano of the Berlin Staatsoper.

H. F. P.

Vienna Volksoper Active

VIENNA.—The Volksoper, once more reopened under the directorship of Leo Kraus and run on a cooperative basis, is launching upon the current season with ambitious plans. Four new operas are scheduled for production: the world premiere of Alexander Tcherepnin's *The Wedding of Sobeide* (after Hugo von Hofmannsthal's play of that name); d'Albert's *Mister Wu*; Hubay's *The Mask*; and *The Hour*, by Carl Lahte, Viennese composer. The remainder of the repertoire is to be made up of operas by Wagner, Puccini, Mozart, Verdi, and opera-comiques like those of Lortzing, Flotow, Thomas and Offenbach. A number of "classic" operettas also are to be given. The conductors of the house are Leo Kraus (its director), Fritz Fall and Walter Herbert, all of them Viennese musicians. Guest artists are to include Alfred Piccaver, Vera Schwarz, and many others of prominence.

P. B.

Ernst Krenek's New Opera

VIENNA.—Ernst Krenek has completed the book of his new opera and set to work upon its composition. The piece deals with the life of King Charles V and is said to be in an entirely novel vein. Krenek is reported also to have virtually completed an opera dealing with a topical subject in the vein of *Jonny Spielt Auf*, but owing to his changed aesthetic outlook the score—representing over a year's work—has been shelved by the composer.

P. B.

No Reverence for Bruckner

VIENNA.—The Bruckner monument in the Stadtpark has been the victim of vandals, parts of the bronze portions of the monument having been broken off and stolen by unknown thieves. This is the second time within a few years that Vienna's Bruckner monument has been so damaged.

P. B.

Alwin's Hymn Sung

VIENNA.—The Hymn to All, subtitled *The Sacred Goal*, words and music of which are by Carl Alwin (Staatsoper conductor) had its Vienna premiere at the concert held in connection with the Congress for World Peace. Robert Shilton, the baritone who received the prize at the International Singing Contest at Vienna last June, was the singer, and Prof. Alwin accompanied him at the piano. The Vienna Männergesangsverein has included the hymn in its repertoire and will sing it next month. An English version of the hymn has been made by Prof. William R. Shepherd, of Columbia University, New York City. The piece will be published here shortly.

P. B.

Travels 234 Miles to Hear Szigeti

COLOMBO, CEYLON.—Admirers of Joseph Szigeti turned out in full force to attend his violin recital in Colombo recently. One "fan" motored 117 miles from Bogawantalawa. After the recital he had dinner in a Colombo hotel and set out on his 117-mile journey back.

M.

Wagner Exposition for Vienna

VIENNA.—The Vienna Konzerthaus-Gesellschaft is preparing a representative exposition of Wagner relics to commemorate the fiftieth anniversary of the composer's death. The concert plans of the society include a symphonic Brahms-Bruckner cycle of eight concerts under Leopold Reichwein, three oratorio productions under Bruno Walter (Mahler's eighth symphony) and Ivan Boutnikoff (Bach's B minor Mass and Bruckner's F minor Mass and *Te Deum*), and a complete cycle of Brahms' chamber music compositions.

P. B.

Lhevinne to Play in London

Among the audience at Josef Lhevinne's August 18 recital at the Salzburg Festival was Malcolm Sargent, conductor of the Sargent-Courtauld Concerts of London, who engaged Lhevinne to appear in that series at the English capital.

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OTHER BROADCASTING STATIONS FOLLOW LEAD OF COLUMBIA IN LIMITING SALES TALKS

Broadcasting stations in New York City will follow in the steps of the Columbia Broadcasting System in limiting sales talks and in permitting price mention, a canvass of the various groups disclosed last week.

Roy C. Witmer, vice-president in charge of sales of the National Broadcasting Company, would not state definitely that prices could be mentioned in the sales talks over the NBC network. He said that the length of the talks would be limited by "good taste."

"We believe that the mention of prices in connection with radio-advertised goods," Mr. Witmer said, "if handled in accordance with good radio practice, is at least as interesting as claims of quality and performance. Price mentions certainly are informative. The question of price announcements is no different from any other part of the program—it is entirely a matter of good taste."

"Beyond the question of good taste the National Broadcasting Company has placed no restrictions upon the length of commercial announcements, as we feel this is a matter of common understanding between the advertiser and the broadcaster predicated entirely upon effective radio."

WMCA will follow Columbia's lead, according to Donald Flamm, director of the station. "We have been put on a spot," he said. "All other stations will be compelled to change their practice to conform to the Columbia ruling. The same advertising agencies buy time from all of us. They will demand the same concession from the rest of us as they are getting elsewhere. I don't think that it is good broadcasting practice to permit price announcements, but there is truth to what Mr. Paley, president of the Columbia system, said about price mentions doing away with long, involved sales descriptions. As to limitations on per-

centage of time devoted to sales talks, we will go as far as Columbia, but no farther."

Prices have been mentioned in the morning broadcasts over WOR for some time, according to A. A. Cormier, director of sales.

Announcers will be limited to 150 words for each minute of commercial announcement on the Columbia network, it was said at their studios, after the question was raised as to how the limitation of one and one-half minutes of sales talk in a fifteen minute program would affect the announcer who can talk so fast that the time limit would not

STATIC

Harry Kogen, armed with a golf outfit and a chess board, left Chicago for a well-earned vacation. Although he is fond of tramping on the course, Harry admits that he finds more pleasure in teeing off with a pawn than with a golf club. . . . When the Men About Town embark on their first motion picture venture, Phil Dewey will be the only one to whom acting is a new experience. Both Jack Parker and Frank Luther appeared on the stage before they came to radio.

alter the actual length of his descriptive speeches.

New York Philharmonic to Be Heard on Columbia Network

The New York Philharmonic-Symphony Orchestra will be heard in forty-two concerts in its third consecutive season of broadcasts over WABC and seventy stations of the Columbia Broadcasting System, beginning October 9, from 3:00 to 5:00 p. m., Eastern Standard Time. The broadcasts will continue throughout the 1932-33 season, ending on April 23. The programs are to originate from Carnegie Hall, the Metropolitan Opera House, and the Brooklyn Academy of Music.

Starting its ninety-first season, America's oldest symphonic organization will comprise the same personnel as the orchestra of last year. The conductors will be Arturo Toscanini, Bruno Walter, and Issay Dobrowen. Returning to this country for his eighth consecutive year, Toscanini is to direct during the first eight and the last eight weeks of the season, from October 3 to November

27 and later from February 27 to April 23. Walter will conduct from December 26 to February 26, a period of nine weeks; and Dobrowen will officiate for the four weeks from November 28 to December 25.

Both Toscanini and Walter are known to the American radio audience, but Dobrowen will be making his microphone debut in this country. One of the younger conductors, he is a native of Russia and a graduate of Moscow Conservatory. In 1917 he was made a professor at the Moscow Academy and at the same time was engaged as conductor of the Moscow Opera, where he remained until 1922. Later he was called to Dresden, Berlin, Sofia, and Oslo, conducting for a season in each city. His first appearance in the United States was in 1930 as guest conductor of the San Francisco Symphony. Dobrowen is also a pianist and composer, having written numerous piano sonatas, songs and violin pieces.

Soloists during the series of broadcasts will include Egon Petri, Dutch pianist; Lotte Lehmann, dramatic soprano; and Ossip Gabrilowitsch, Russian pianist, composer and conductor.

In addition to the Sunday afternoon broadcasts, the Columbia network will carry the twelve children's and young people's concerts arranged by the Young People's Concerts Committee of the Philharmonic Symphony Society. Under the direction of Ernest Schelling, the programs and explanatory talks are to be transmitted direct from Carnegie Hall each Saturday morning at 11:00 a. m., Eastern Standard Time, beginning November 12.

Radio Stations Support National College Song Week Movement

It is announced by the executive committee of National College Song Week (Thornton W. Allen, of New York, chairman), that a large number of radio stations throughout the country are co-operating in this country-wide movement to feature college music during the week of October 1 to 8. Arrangements have been made with many of the colleges to broadcast special glee club, band and orchestral programs. Prominent orchestra leaders, not a few of whom are college men themselves, will also include college music on the air, and a large group of national advertisers will also help.

The committee learns that students and alumni from coast to coast are working diligently to make this first effort a success. College music is to be on display in numerous towns and cities, and radio stations owned by the universities will make a special feature of such music during the entire first week of October.

Second "Prom" Concert Broadcast from London

Another of the Promenade Concerts from Queen's Hall, London, was transmitted to this country and broadcast over the Columbia network September 19.

The program, performed by the British Broadcasting Company Symphony, consisted of two Wagner compositions, the Funeral March and the closing scene from Götterdämmerung. The orchestra was directed by Sir Henry Wood, and Florence Austral, lyric soprano, was the soloist.

Riviera Opposes Government Station

The French Government's plan to set up a powerful broadcasting station on the Riviera is being opposed by local interests.

The ostensible reason for the objection is that the private station, Nice-Cannes-Juanes-Pins will suffer, a low-powered station that broadcasts mediocre programs at meal hours only.

In reality, the danger foreseen is to the gaming tables and casinos which fear a loss of patronage if the Government supplies free entertainment at all hours.

The Government plan is to build five powerful stations in widely separated parts of the country. The Riviera station, for which ground has already been acquired near Antibes, will, it is thought, attract a large audience in Italy, thus lessening the influence Italian stations now exert on southeastern France.

Radio Commission Clarifies Broadcasting Status of Political Candidates

Harold A. Lafount, acting chairman of the Radio Commission, announced in a state-

ON THE AIR



HAROLD SANFORD, conductor, and musical director of the Philco Hour, was an associate of the late Victor Herbert. (Photo by Harold Stein.)

ment issued recently that radio stations are within their rights in refusing to place the facilities of their stations at the disposal of candidates for political office. The statement was given in response to several queries regarding the matter.

Mr. Lafount points out, however, that the law provides "that if a broadcaster permits one candidate to use his facilities, equal opportunity must be offered to all other candidates for that office."

"The broadcaster, under the law, has no right of censorship over the material broadcast by political candidates other than to see that no obscene, indecent, profane or defamatory language is used."

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RADIO IMPRESSIONS OF A WEEK

The National Oratorio Society (George Dilworth, director) and a chorus traversed the pages of Franck's oratorio *Les Béatitudes* in exemplary fashion, mounting to a triumphant conclusion, only to have it collide with *Chicken Reel*, the theme piece of *Thompkins Corners*, WJZ (Thursday). . . . Percy Hemus, baritone, dropped in from WOR for an informal visit, accompanied by songs with a general appeal. . . . The harp was an unwilling party to its desecration when someone tried to make it proclaim *He's Not Worth Your Tears*, Friday, during the *Columbia Artists Revue*. . . . Mario Chamlee, tenor of artistic stature, made the first of his WJZ half-hour guest appearances with Leonard Joy and his orchestra, winning laurels with *Only a Rose* and *Vincent Youmans' Without a Song*. . . . Joy is adept at engineering a helpful but not intrusive orchestral background. . . . The March of Time, realistic dramatization of outstanding current events, returned to the airway, preceded by the announcement that it is being prepared by the editors of *Time*, a presentation of the *Columbia Broadcasting Company*, until November 4, when some organization other than *Time* will sponsor it. . . . William Daly's orchestra filled the WOR wavelength with music in good taste. And Daly's sound musical judgment was to the fore. Nelson Eddy dominated the soloists, with Harald Hansen and Veronica Wiggins as the other satellites. Maximilian Pilzer, concertmaster, had a particular share in the honors, too, presiding at the piano during the playing of one of his waltzes. . . . 9 a.m. is conceded a bit early in the day for agreeable harmony, nevertheless the Morning Glee Club surprised our ears Saturday with *Brown October Ale* and *Gay Troubadours*, WEA. . . . WJZ's *Waltz Album* engaged the fancy for a while. . . . Typical hillbilly songs filtered through WEA. . . . We followed Artells Dickson, of the powerful voice, down the vagabond trail (WABC), listening as we went to songs of the out-of-doors. . . . Mme. Gainsborg, pianist, concentrated on Chopin over WEA. . . . Sue Read held our interest when presenting *Songs for Children*, WOR. . . . The radio reception of Irma Glenn's WJZ organ program was dim. . . . American composers came into their own when the *New World Salon Orchestra* (WABC) listed *Sunset Dreams*, by Hadley, at Dawning, by Cadman, and *Traumerei*, by MacDowell; the readings, however, were not incisive. . . . Heard Paul Whiteman's *Rhythm Boys* in "low down rhythm that hits the high spots" (WEAF). These lads use fourteen different musical instruments on this program.

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. . . Saturday held disappointment for us. The first of three Wagner programs was scheduled to issue from WJZ, with Theophil Wendt conducting, but alas, after having adopted a mental attitude suitable for an appreciation of the Master, a program called *Whoopie* startled our ears. . . . Chandler Goldthwaite, organist, closed our radio day from WOR, with a program of soothing music. . . . Sunday, Erno Rapee and his NBC Symphony Orchestra devoted the second Symphony for the Masses program to works by Beethoven, Brahms, Grieg, Wagner and Rossini. Again let us sing the praises of Rapee and the National Broadcasting Company for their one and one-half hours of pure music, undefiled by commercial ballyhoo. . . . Red Lacquer and Jade, an Oriental fantasia, returned over WOR, with Basil Ruysdael as reader and George Shackley conductor of the orchestra, presenting a group of tone idylls from the East. . . . Howard Barlow, conductor of the *Columbia Symphony Orchestra*, prepared two sharply contrasted works, Beethoven's *Eroica* symphony and Scenes *Pittoresque* of Massenet for the *Symphonic Hour*, WABC. . . . Drifting and Dreaming, Mondays, on WEA with the Harding sisters (Irene, organist and Mathilde, pianist) is smooth sailing. . . . Effervescent music emanated from WEA

Amanda Brown, coloratura soprano of WINS, has been signed for an operatic tour of the principal South American cities this fall.

Tito Guizar's performance of the aria *La donna è mobile* from *Rigoletto* was featured during the *To the Ladies* broadcast, over the *Columbia* network. The tenor was assisted by Leon Belasco and his orchestra.

As guest artist for a concert of the *WOR Little Symphony* orchestra, Philip James presented Kenneth Hines, tenor, who was the winner of second place in the *Atwater Kent Auditions*.

A complete musical comedy score has been written by Frank Westphal, *Columbia* orchestral conductor, for the *Myrt and Marge* series. The music serves as a background for the dramatic sketches, which are broadcast five nights a week.

The first in a series of symphony concerts has been conducted by Erno Rapee over a nation-wide NBC network. Rapee plans to present occasional novelties, as well as the standard repertoire of symphonic works.

Charles Premmac, tenor and Ralph Christman, pianist, were the featured artists during a recent program presented through *Columbia* stations by Ida Bailey Allen. The musical portion of the broadcast was devoted entirely to works of Russian composers.

The *Chicago Concert Band*, a ninety-piece organization under the direction of Victor Grabel, offered a program recently over an

when the *Gypsies Orchestra* (Harry Horlick, conductor) and Frank Luther, tenor, were on the air. . . . Frank Black's *String Ensemble* played excerpts from Herbert's *Fortune Teller* with commendable spirit, WOR. . . . Erno Rapee gave a compelling salute, both in songs and words, to West Virginia. . . . The first of the *Sinfonietta* of New York's weekly programs, which come on WEA sponsored by NBC Artists Service, was a welcome addition. Quinto Maganini is the musicianly conductor of the organization, and the soloist on this occasion was Lois Bennett, soprano, who sings with *esprit* and in finely sustained tones. . . . WABC's *Musical Album* of *Popular Classics* gave another conductorial opportunity to deserving Howard Barlow. . . . B. A. Rolfe, orchestra director, finally got his string and woodwind orchestra on the air, Wednesday, WJZ. Rolfe, recently returned from a vacation abroad, introduced his (twenty) *Modern Rhythm Makers* in a repertoire of modern tunes gathered there. The initial bow was disappointing, even for music of this type. . . . No honeyvoiced sounds come from Jack Arthur—he is a lusty, red blooded baritone (Thursday, WOR). . . . The *Modern Male Chorus* of WAPC produced sturdy melodies. . . . The *Virtuosos* program (WEAF) was announced as embracing a concert orchestra under the direction of Erno Rapee, with players of the *NBC Symphony Orchestra* as soloists. Glad to see the line of distinction drawn between a concert and a symphony orchestra, for there's quite a difference. Oswaldo Mazzucchi, cellist, Bernard Baker, trumpeter, Arthur Laurer, flutist, and Joseph Stopak, violinist, gave artistic demonstrations. . . . Friday's *Cities Service* hour (WEAF) brought Rosario Bourdon conducting a program distinguished for musical

NETWORK OF NEWS

NBC network. The concert, sponsored by the *Chicago Concert Band Association*, came from the *New Shell* in Grant Park, Chicago.

Carl Stamitz, teacher of Kreutzer, was the subject of a recent *Master of the Bow* program given by Eddy Brown through WOR.

Helen Board, soprano and Roger Kinne, baritone, were the soloists on a recent program of the *Columbia Ballad Hour*. The orchestra which supported the singers was under the baton of Andre Kostelanetz.

The minuet from Haydn's *Toy Symphony* and the *Caucasian Sketches* were among the highlights of a recent *Hoffman Hour* broadcast over WOR. During the playing of the minuet several toy instruments were added to the orchestra, which was conducted by William Merrigan Daly.

Hastings Maurer, who last winter conducted the symphonic ensemble of the *Hotel Astor*, New York City, is broadcasting through WOR from the roof garden of the hotel.

One of the newest musical inventions, the double-keyboard piano, was heard for the first time recently over the air during the *Parade of Melodies* program. The instrument, a German invention, is the only one of its kind in America, and was installed in *Columbia's* Chicago studio especially for this broadcast.

Harry Sosnick and Bill Moss have inaugurated a new two-piano series over CBS.

One of the newest compositions of Nathaniel Shilkret—the feature song of a forthcoming

REVELS WITH THE REVELERS



FRANK BLACK, pianist and arranger for the *Revelers*, makes all the transcriptions for the popular male quartet. (Photo by Harold Stein.)

content and excellence of performance; Jessica Dragonette, Frank Parker, and the Cavaliers. Miss Dragonette's and the Cavaliers' conception of *Flow Gently Sweet Afton* was delightful.

ing motion picture for which he wrote the score—was given its premiere during the *Mobil Oil Hour*, directed by Shilkret. Vocal selections by Gladys Rice and the *Men About Town* were, as usual, included in the broadcast.

Maurice Brown, cellist, was soloist during a recent concert of the *Columbia Salon Orchestra*. The orchestra was conducted by Emery Deutsch.

A violin solo by George Bass, former concertmaster of the *Chicago Symphony Orchestra*, was played in a recent broadcast of the *Household* program. Alice Mock, soprano and the orchestra, with Josef Koestner conducting, also contributed to the program, carried by NBC.

The contracts for the broadcast of the *Music That Satisfies* series have been renewed. According to the present plans, the programs, directed by Nathaniel Shilkret, feature Ruth Etting, the Boswell Sisters and Arthur Tracy. These artists are to be heard by *Columbia* audiences until the beginning of 1933.

Julia Mahoney, soprano, was soloist during the *Columbia Revue*. She was heard with an orchestra under the baton of Vincent Sorey.

In *An Old Castle*, an Elmo Russ production, was broadcast from the *WMCA Theatre* on September 14.

Ralph Leopold, pianist, broadcast over *WTAM*, Cleveland (WEAF network) on September 11. Among his numbers was his own transcription for piano of the waltzes from Richard Strauss' *Der Rosenkavalier*.

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RADIO PERSONALITIES

WILLIAM DALY

When William Daly left Broadway orchestral pits for radio nearly three years ago, he was one of the highest salaried conductors on Broadway. In 1915 he first directed a pit orchestra in Goetz-Romberg's *Hands Up*, and since has led orchestras in more musical comedies than he can remember. All the eminent revue producers—the late Flo Zeigfeld, Earl Carroll, George White, and others—have employed him. For White he directed the orchestras in five editions of the *Scandals*, from 1923 to 1927, inclusive. During his Broadway years, numbering approximately fifteen, Mr. Daly also collaborated in writing three musical comedies and made the orchestrations for many shows.

Mr. Daly studied piano, harmony, counterpoint and composition during childhood. He was graduated from Harvard in 1908 and soon afterwards joined the editorial staff of *Everybody's Magazine*, becoming its managing editor. Walter Lippmann was his assistant, and Sinclair Lewis worked in an adjoining room on *Adventure Magazine*. In 1914, he conducted a choral number in the home of Ernest Schelling during a musical concert in honor of Paderewski, and thereby won the attention of the Polish pianist. Paderewski advised him to become a conductor and, not long afterwards Campanini appointed him assistant conductor of the *Chicago Opera Company*. The *Chicago Opera* season, however, was subsequently cancelled and Mr. Daly turned to Broadway for a musical career.

In his pre-musical comedy days, Mr. Daly was an avowed enemy of popular music. Today he loves much of the popular music as well as the old classics, and conducts both symphonic and popular music. Twice he has conducted the *New York Philharmonic-Symphony Orchestra* in Stadium Concerts, the last occasion being that of the all-Gershwin concert, August 16.

At present Mr. Daly conducts the *Hoffman Hour* over WOR each Friday. During the past year he led the *Voice of Firestone* Program over an NBC network, in which Lawrence Tibbett and Richard Crooks sang.

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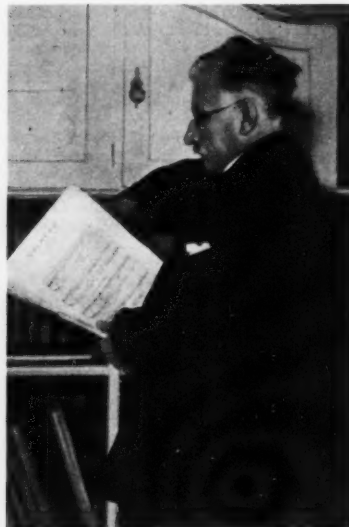
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Munich Festival Throgs Lionize Richard Strauss

(Continued from page 5)

Franz Grainer photo
Hans Knappertsbusch, festival leader.

Hans Pfitzner, reading music of Das Herz.

Clara Behncke photo
Leo Pasetti, stage designer of the Munich Opera.

the dullness of the orchestral sound may at least partly have been due to the invisible and covered orchestra pit, which calls for a special manner of orchestration, such as we find, for instance, in Wagner's Ring and Parsifal. Even here the string passages often lack brilliancy and clear penetration. This was also deplorably evident in Salome, which Richard Strauss led in person. Here, too, the sensuous brilliancy of this masterly score was, in spite of the immensity of the orchestral apparatus, considerably dulled and the force of the sweeping climaxes correspondingly diminished. The voices might have reaped the benefit of this disadvantage if, apart from Wilhelm Rode's magnificent tenor, there had been voices worth while. But Hildegard Rauczak, who was to sing the title role, was suddenly taken ill, and her substitute, who some years ago was a member of this Opera, had, besides earnest endeavor, little more to offer than a misguided effort.

The performance of Rosenkavalier, on the other hand, presented the acme of perfection. Here, too, a substitute, Margarethe Teschermann from the Stuttgart Opera, had to assume the part of Octavian at a moment's notice, but after some hesitancy in the first act she adjusted her thoroughly pleasing talents most admirably to our brilliant ensemble. The cast included Sabine Offermann as a most impressive Princess; Berthold Sterneck, perhaps the greatest Baron Ochs of the present day; Hedda Helsing, who sang the part of Sophie with exquisite vocal charm; and Georg Hann as the exact impersonation of the plebeian Faninal. Many others also contributed to the delight of this performance, which had an inspiring leader in Paul Schmitz.

STRAUSS IN PERSON

Richard Strauss also conducted a gala performance of Mozart's Figaro at the charming Residenz Theatre. At the time, Munich was suffering from what is here considered sweltering heat and Strauss consequently reduced his usual economical physical gestures in conducting, to a still greater minimum. His heat was at times, indeed, hardly noticeable, but the authority of his personality and the hypnotic power of his ocular direction ensured a flawless and thoroughly delightful performance. On the stage he was most ably assisted by Felicie Mihacek's highly ingratiating Countess, Wilhelm Rode (Count) as the prototype of the "grand cavalier," Heinrich Rehkemper's perfection of a Figaro, Hedwig Langer's satisfactory Susanna, and the rest of a thoroughly capable cast.

A BETTER VENUSBERG

Newly introduced into this year's Wagner cycle was Tannhäuser; it had been entirely re-studied and equipped with new and remarkably beautiful stage settings and costumes which again Pasetti's genius had provided. In the production of Wagner, of course, the painter's fantasy is always limited to a certain extent by traditions and conventions, but what Pasetti produced within these limitations is indeed astonishing in its painstaking composition of design and color. In Tannhäuser only the scene of Venusberg permits the artist to give absolutely free play to his inventive powers and here, indeed, Pasetti has produced something overwhelmingly and seductively beautiful in a great variety of everchanging scenic display. The former gaudiness of this scene has entirely disappeared, and only its magic, wonderfully enhanced, has remained.

Schmitz conducted with sincere warmth,



Paul Schmitz, conductor

but at times with irritating broadness of certain tempi. Fritz Krauss was an excellent Tannhäuser, Sabine Offermann a splendid Venus, Georg Hann a vocally magnificent, but altogether too pathetic and ponderous Wolfram. Ludwig Weber's Landgraf was sung charmingly enough, but was also too monotonous in accent and dynamics. Sabine Offermann's Elisabeth completely exhausted the poetic possibilities of the part.

A GREAT HANS SACHS

The Wagner cycle closed with an exuberant performance of Die Meistersinger, which Hans Knappertsbusch conducted with complete mastery. Hermann Nissen's Hans Sachs has become one of the outstanding features of our Meistersinger hearings. He combines rare vocal beauty with ideal *bel canto* and exemplary dignity of bearing. Elisabeth Fenge's at other times immaculate Eva seemed a little indisposed, but not enough to mar the general excellence of the performance, the quality of which was also warranted by Fritz Krauss' Walter von Stolzing, Ludwig Weber's portentous Pogner, Georg Hann's pompous Kothner, and Walther Carnuth's David. Berthold Sterneck, one of the most reliable pillars of the Munich ensemble, was rather disappointing in the role of Beckmesser. At least the memory of the great Joseph Geis' imper-

sonation of this part made Sterneck's not over-enthusiastic efforts appear somewhat futile. But on the whole it was a splendid and highly spirited performance and the audience refused to leave the house until the curtain had risen again and again over the colorful splendor of the final scene.

THOSE AMERICANS

The attendance of this year's festival was, in spite of the universal depression, most gratifying. Although the box-office receipts did not quite reach the figures of former years, when prosperity was present, yet they were above expectations. The English-speaking peoples again furnished a large percentage of the audience. This fact could be deduced not only from the prevalence of the English language, but also from the manner of personal attire chosen by America's *jeunesse dorée*.

This is not meant in a derogatory sense, but I am sure that the numerous young men who appeared at the festival in unmistakable sporting costume, and the young American lady who sat placidly knitting in a box next to mine would never dream of imposing their peculiar idiosyncrasies upon the Metropolitan or Chicago Operas. After all, the Munich Opera festival is a universally recognized artistic as well as social event, and it deserves to be respected as such by all who choose to participate as listeners.

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Press Comments

PASQUALE AMATO
Pasquale Amato, who sang Count di Luna in the recent open-air performance of Verdi's *Il Trovatore* in Chicago, was designated by Glen Dillard Gunn in the Chicago Herald and Examiner as "one of the great baritones, both past and present, since his career began with Caruso's and continues with a surprising measure of its former vocal glory and all the dignity and power of interpretation that made him famous." Edward Moore, in the Chicago Tribune: "Pasquale Amato is a veteran baritone, retaining much of the voice and all of the stage wisdom that he possessed years ago. It is a pleasure to observe the certainty with which he makes his musical and dramatic points."

WINIFRED CECIL
Winifred Cecil, soprano, took part in a concert given at Lake George, N. Y., by pupils of Marcella Sembrich. In commenting on the program the critic of the Post-Star wrote in part as follows: "The closing numbers were given by Winifred Cecil, a dramatic soprano who possesses a voice of exceptionally clear and beautiful quality throughout its entire range. Her tone emission was extremely easy, and her *messa-di-voce* work was of the highest order. All her numbers, especially her selection from Wagner, convinced the audience that she is a remarkable artist."

JOSEF LHEVINNE
Early in August Josef Lhevinne played at one of the festival concerts in Salzburg, with Bruno Walter conducting. The pianist's number was the Weber Concertstück, and his success was such that the festival committee broke its rule against repetition and invited Lhevinne to give his own recital later in the month. At the latter event a record audience was present.

The Vienna Neue Freie Presse of August 24 wrote as follows: "Josef Lhevinne, who had been acclaimed at the fourth symphony concert as a pianist of the first rank for his brilliant playing of the Weber Concertstück, distinguished himself again at his recital, particularly in the numbers by Chopin and Schumann, the playing of which resulted in notable triumphs for the performer. Lhevinne has the characteristic gift of being able to illuminate mere passage work and vitalize it into a component part of each composition. His technic seems to take on life and character of its own. He displayed his mastery also in most compelling interpretations of Debussy, Brahms and Balakireff."

MAURICE SCIAPIO
Maurice Sciapio, a member of the Paris Opéra-Comique and a Chicagoan, was asked to fill the role of the King in *Aida* on August 28 at the open-air performance at Soldiers Field, Chicago, at short notice. The Chicago Evening American commented upon his performance as follows: "Maurice Sciapio, of the Paris Opéra-Comique, took the role of the King at the eleventh hour and was more than correct."

STUDIO NOTES

OLON ALBERTI
Solon Alberti, of New York, held summer classes and private vocal lessons during August at his summer home, Shippen Point, Stamford, Conn. Studies were combined with informal outdoor interests and summer sports. Mornings were devoted to private instruction. Four ensemble repertoire classes a week were held, and evenings brought impromptu musicales. Members of the colony staged two revues, one entitled Chromatic Fancies, featuring Benjamin Heinz, Conrad Hellinger, Miles Dresskell and Sara Knight; the other, *Balmy Days Are With Us Again*, listed Nita Alberti, Lucile Dresskell, Germaine Hellinger, Kathryn Balliett, Sara Knight and Miles Dresskell. Students for Mr. Alberti's summer course included singers from Seattle, Wash.; Kansas City, Mo.; Mansfield, O.; and Scranton, Pa.

BLANCHE MARCHESI
Blanche Marchesi has reopened her school of voice in Paris. Mme. Marchesi announces that, acceding to requests from many quarters, she will hold classes next summer in Tours, France.

FLORENCE OSTRANDER
Gertrude Gibson, soprano, pupil of Florence Ostrander, of Scarsdale, N. Y., and New York City, recently won the Westchester, Putnam and Dutchess County, N. Y., try-outs for the annual Atwater Kent radio award. Betty Whitehill, contralto, another Ostrander student, is a member of the Westchester Duo, heard weekly over WRNY. Mrs. Ostrander also has provided a number of guest artists for the Woman's Forum Hour this summer, over WPCH. She opens new studio quarters in New York on October 1.

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NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

The A Cappella Chorus Book, for mixed voices, edited by Dr. F. Melius Christiansen and Noble Cain; **The Junior A Cappella Chorus Book**, for mixed voices, edited by Olaf C. Christiansen and Carol M. Pitts.

William Arms Fisher writes in the preface of the first of the foregoing works: "During the last thirty years, there has been, particularly in England, a great revival of interest in the rich literature of the madrigal period, and with it a marked growth in the cultivation of a *cappella* singing."

The movement is gaining also in America, and its recent added momentum no doubt moved the authors to compile the two books under discussion, and the Oliver Ditson Company, Inc., to undertake the timely publication.

Dr. F. Melius Christiansen has been a successful worker in the *a cappella* field, for twenty-one years ago he founded the St. Olaf Choir and under his sponsorship, training and conducting, the organization has gained a luminous reputation in the concert world. Mr. Cain is at the head of the Chicago A Cappella Choir.

The collaborators give their book scope and variety by ranging their selections from the early church and madrigal writers, Palestrina, Vittoria, Praetorius, di Lasso, Gibbons, Morley, Purcell, Bach, to the later periods of Brahms, Tchaikowsky and Rimsky-Korsakoff, down to living composers such as Sergei Rachmaninoff, Sibelius-Matthews, Harvey Gaul, William Arms Fisher (responsible for much of the musical editing) and others.

Taste and usefulness prevail in the two compilations which have been furnished with excellent English translations, and are carefully phrased, clearly printed, and neatly and practically bound.

In the Junior book, Mr. Pitts writes a useful foreword on how a *cappella* singing may be best taught to, and practised by, groups of younger singers. The book has two, three, four and five part numbers, secular and sacred, dating from ancient to present days. William Arms Fisher is represented with five atmospheric pieces. (Oliver Ditson Company, Inc.)

Miscellaneous

SONGS

Reviewed by Margaret Harris

Baffled, by M. Hennion Robinson.

Swashbuckling verses of sailormen and ships and "foeman's steel,"—the poem of Helen Combes—are set to a dashing tune and rumbling accompaniment by M. Hennion Robinson. The song is written in two keys, for bass and baritone. Its short clipped words and the skill which its proper interpretation needs ask that only able singers perform it. (Chappel-Harms, Inc.)

Good-Will to Men, by Geoffrey O'Hara.

A little known poem by Henry W. Longfellow is effectively set to music by Geoffrey O'Hara. The climax of the poem, the breaking of peace through war, is built up in such a simple manner that its drama is enhanced. The adagio movement which follows is equally effective and colorful. The martial spirit and subject of the piece make it suitable solely for men's voices. (Chappel-Harms, Inc.)

Memories, by Montague F. Phillips.

Sentimental in content, the song is generally lyric in vein, against a simple and reflective accompaniment. The words are by Arthur L. Salmon. (Chappel-Harms, Inc.)

Tomasso Rotundo, The Basso Profundo, by Geoffrey O'Hara.

Radio basses who are scouting about for a change from the routine tunes allotted to basses the world over, will find O'Hara's new musical biography of one of their kind a rollicking good song, with a high A for the word "roar" and some fine low C's, with

which to startle any audience, seen or unseen. Words by Harold Robe. (Chappel-Harms, Inc.)

My Heart Is Singing to You, by Bernard Hamblen.

Ballads are ballads, and My Heart Is Singing To You is quite like its myriad brothers, with "misty hills," "dim twilight," and a "spring that is gone." The song is not unusual, but may find its place with those who are looking for something easily sung, or who cannot resist a waltz refrain. (Chappel-Harms, Inc.)

God Make Me Kind, by Haydn Wood.

Set to a prayer by Desmond Carter, God Make Me Kind could very easily have been a tawdry piece. Haydn Wood has saved it by giving the words a sincere and dignified setting. In its entirety the song is impressive and worth while, and can be placed on any program. It need not be considered only for Sunday school good deed meetings. (Chappel-Harms, Inc.)

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PALMER CHRISTIAN AND PART OF HIS SUMMER CLASS AT THE UNIVERSITY OF MICHIGAN.

Those in the class, which represented a wide territory, are: left to right, top row, W. Curtis Snow, Hope College, Holland, Mich.; James Pfohl, Winston-Salem, N. C.; Rexford Keller, First Methodist Episcopal Church, Ypsilanti, Mich.; Frank Collins, Jr., Louisiana State University, Baton Rouge; Ernest Ibbotson, Church of the Messiah, Detroit, Mich.; Waldo Nielsen, Minnesota; John Hanert, Milwaukee, Wis., and Frederick Hull, Boston, Mass. Center row: Mr. Christian; Alexander Zimmerman, Pekin, Ill.; Kenneth Osborne, University of Michigan School of Music, Ann Arbor; John L. Fuess, Utica, N. Y.; Guy Filkins, Central Methodist Episcopal Church, Detroit; and Ralph Travis, La Verne College, Cal. First row: Clara Tillinghast, Holyoke College, Mt. Holyoke, Mass.; Mrs. Kiel, Battle Creek, Mich.; Mabel Poppleton, Columbus, O.; Elinor Wortley, Walkerville, Ont.; Margaret MacGregor, Simpson College, Indianola, Ia.; and Dorothy O'Brien, Women's College, Oxford O.

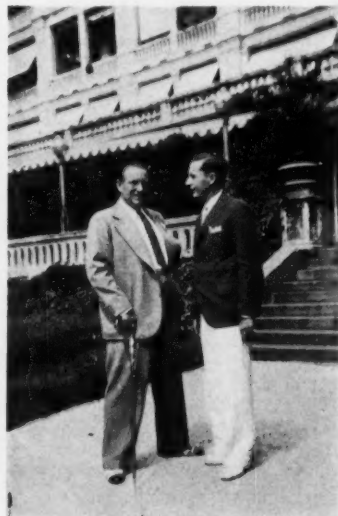
Mr. Christian will give a series of organ recitals at the University of Michigan beginning October 5. His first out-of-town engagement of the season is November 5, at Women's College in Oxford, O., followed by others at Brown University, and in New York City and Buffalo.



SASCHA GORODNITZKI (RIGHT) conducting one of his master classes at the Juilliard Summer School.



ROBERT O'CONNOR, pianist, at Siasconset, Nantucket, Mass., with members of his summer master class.



RICHARD TAUBER chats with Carleton Smith, musicologist at Badreichenhall, near Salzburg, where the tenor was taking the cure.



EDGAR SCHOFIELD at Cape Cod, Plymouth, Mass.



TOBIAS MATTHAY SURROUNDED BY HIS AMERICAN SUMMER-STUDENTS

at his country place, High Marley. With Mr. Matthay, in the centre, is his dog, Messer Marco Polo. Among others in the group are Alice Kortschak, Richard McClanahan, Laura Bailey (of Northwestern University) and, front row, extreme right, Tesse Bloom, recent winner of the American Matthay Association Scholarship.



LUISA FRANCESCHINI with Maestro T. Benintende and B. Vanucci, tenor, standing in front of the Teatro Duca di Genova at La Spezia, Italy. Miss Franceschini is pointing to the poster of Lucia which announces her coming performance.

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